PHOTOGRAPHS SOLD TO BENEFIT **APERTURE**

New York 2 October 2019

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INTERNATIONAL CALENDAR PHOTOGRAPHS

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5 NOVEMBER 2019
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PHOTOGRAPHS SOLD TO BENEFIT
APERTURE

WEDNESDAY 2 OCTOBER 2019

Front Cover: Lot 229
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Inside Front Cover: Lot 221
© Richard Misrach, courtesy of the artist, Fraenkel Gallery, San Francisco, Pace/MacGill Gallery, New York and Marc Selwyn Fine Art, Los Angeles.

Frontispieces:
Lot 203
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Inside Back Cover: Lot 245
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Back Cover: Lot 246
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AUCTION

Wednesday 2 October 2019
at 2.00 pm (Lots 201-254)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	28 September	10.00 am - 5.00 pm
Sunday	29 September	1.00 pm - 5.00 pm
Monday	30 September	10.00 am - 5.00 pm
Tuesday	1 October	10.00 am - 5.00 pm

AUCTIONEER

Robbie Gordy (#2033717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **CURTIS-17600**

AUCTION LICENSE

Christie's (#1213717)

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

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FURTHER INFORMATION – NOT A CATALOGUE: This is not a catalogue for the auction. The sale of each lot is subject to the Important Notices, Conditions of Sale and Explanation of Cataloguing Practice which are set out, with other important sale information, in the auction catalogue. The catalogue for this auction may be viewed online at christies.com and is available in hard copy from the sale room where the auction is taking place.

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■ See Storage and Collection pages in the catalogue for this sale.

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aperture a bold vision
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PHOTOGRAPHS SOLD TO BENEFIT APERTURE

Since 1952, through its not-for-profit publishing and public programs, Aperture has propelled the vision, and dialogue, that have shaped the course of photography.

In 2020, Aperture Foundation will create a new not-for-profit hub for photography, in New York City, for the next generation of artists and thinkers to drive the medium forward.

Aperture 20/20: A Bold Vision is a campaign to raise the resources needed to make this a reality. The proceeds of this auction of photographs, all generously donated by artists, collectors, and gallerists, will contribute critical funds toward purchasing Aperture a permanent home in Manhattan—a flexible meeting, education, exhibition, and event space, that will also serve as the HQ of Aperture's editorial think-tank and global publishing operations.

Aperture magazine was first published in 1952, created by photographers and historians as "common ground for the advancement of photography." And, as the founders—including Ansel Adams, Dorothea Lange, Beaumont Newhall, and Minor White—described in the first issue: "a mature journal in which photographers can talk straight to each other, comment on what goes on, descry the new potentials." While the character of art photography has utterly transformed since Aperture began, these ideas continue to resonate and motivate Aperture's work today: advancing the art, story, and community of photography.

In 1965, Aperture began to publish books in addition to the magazine, establishing itself as the great photography publisher of its time. Noted for its bold editorial decisions—publishing the first books by Diane Arbus, Nan Goldin, Hank Willis Thomas, and LaToya Ruby Frazier, among many others—and its exquisite design and production values, Aperture has helped pioneer the photobook as a vehicle with which a photographer could most perfectly express their ideas.

Today, reaching broader and more diverse global audiences, and more inclusive than ever before, Aperture is a multiplatform publisher and center for the photo community, engaging audiences with the vision of artists and the story of photography, online and in person, as well as in print. The magazine drives thinking about photography, while the book program (featuring about twenty new books each year) serves as the platform for the visions of individual artists, and the evolving story of the field. Its publishing programs are supported by exhibitions, Aperture Conversations and other events, educational programs, a print program featuring emerging and established artists, award programs (including the world's leading photobook award in partnership with Paris Photo), and a dynamic patron program.

William Wegman and friend signing his children's book, *Flo & Wendell*, at Aperture in 2013

Hank Willis Thomas and Dr. Deborah Willis, honorees, at the 2018 Aperture Gala

"Aperture has literally defined the standards of quality and excellence in photography publishing. Year after year, it has presented the most important image-makers, and provided a forum for the most pertinent discourse."

Richard Misrach, artist

Tilda Swinton, guest editor and curator of the "Orlando" issue of *Aperture* magazine (Summer 2019), with photographs by Viviane Sassen

"As Executive Director of Aperture since 2011, I have felt a great sense of gratitude and responsibility to this family of artists, readers, students, patrons, and so many others, and to its through line deep into the history of the medium. Against the backdrop of constant change—in photography and in publishing—we have the honor and obligation to adapt this institution, so that it may serve the next generation of photographers, and the ones after that.

I don't know where photographers and editors will take us in the future, but I do know from working with many brilliant young photographers, that their vision will shape our consciousness. At Aperture, our job is to nurture their talent and to transmit and amplify their voices. By building Aperture today, we build on the legacy of the visionaries who came before us, and we provide the next generation of artists and storytellers with a global platform to convey their thoughts and imagination.

We hope you will help us reach our goals by acquiring one of these amazing photographs. Thank you, sincerely, to all the artists, collectors and gallerists, and to Christie's, for your belief in Aperture and for helping us put together this very special collection of pictures. If you would like more information on how you can help our campaign, please call me at 212-946-7115 or email cboot@aperture.org."

—Chris Boot, Executive Director

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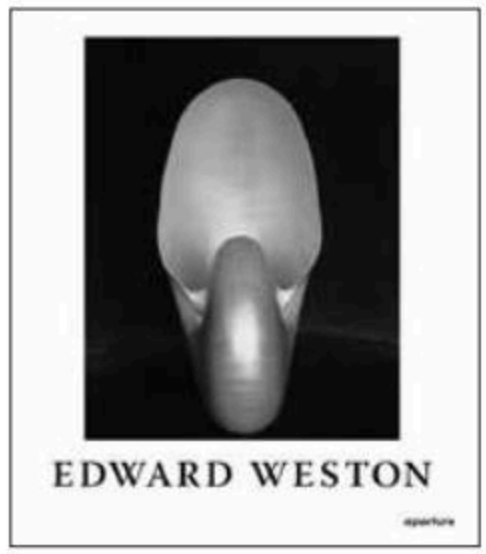
Since 1952, Aperture has continuously published its flagship quarterly magazine and more than a thousand books. These pages feature a few highlights.

Aperture, Issue One, 1952

The first issue of *Aperture*, a quarterly journal devoted to creative photography, launches in San Francisco. Founded by Minor White, Dorothea Lange, Barbara Morgan, Ansel Adams, Nancy and Beaumont Newhall, Ernest Louie, Melton Ferris, and Dody Warren, *Aperture* set out to create "common ground for the advancement of photography". With short interruptions while *Aperture* raised funds to print a forthcoming issue, the magazine has published continuously ever since.



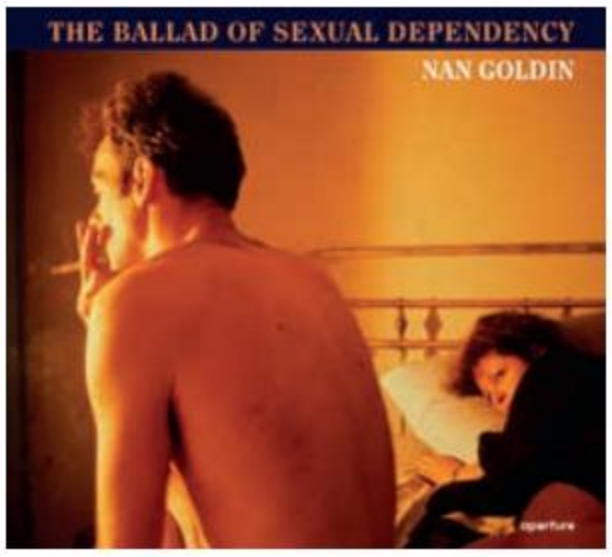
Edward Weston, *The Flame of Recognition*, 1965

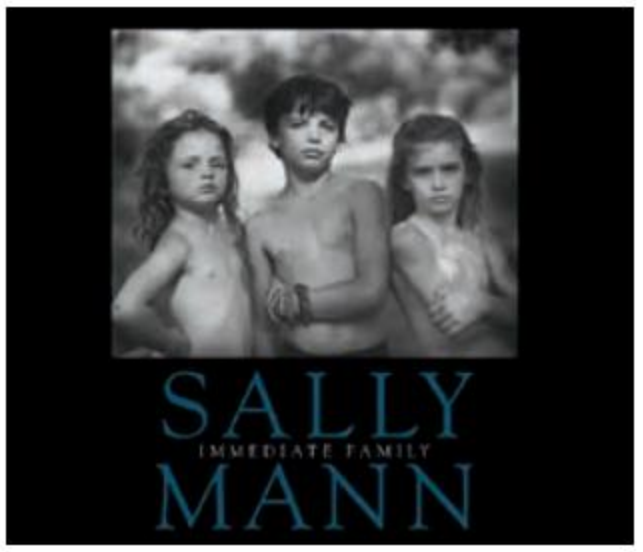
Aperture's very first book—by one of the most influential American photographers of the twentieth century. Reissued in a sumptuous facsimile edition in 2005, it pairs Weston's photographs with excerpts from his famed daybooks and letters. Edited by an *Aperture* founder, Nancy Newhall.

Diane Arbus: An Aperture Monograph, 1972

Aperture was the first to publish Arbus's work in book form; since its first publication in 1972, *Diane Arbus: An Aperture Monograph* has been published in five languages and today, its print run has reached almost 400,000. Acknowledged as a timeless classic, it remains the foundation of Arbus's international reputation.

20/20 aperture a bold vision





Stephen Shore, *Uncommon Places*, 1982

First published by *Aperture* in 1982, *Uncommon Places* established Shore's reputation as a key photographer of our time. The 2004 edition quickly became a new classic, and in 2015, due to the continued thirst for this work, a further-expanded edition was published.

Nan Goldin, *The Ballad of Sexual Dependency*, 1986

Nan Goldin's first book, continuously in print since 1986, is a confirmed contemporary classic and perhaps the work for which she remains best known. This visual diary, chronicling the artist's struggle for intimacy and understanding between friends and lovers, continues to influence subsequent generations.

Sally Mann, *Immediate Family*, 1992

Published in 1992 to instant critical acclaim, *Immediate Family* helped establish Sally Mann as one of the most prominent and fearless contemporary photographers. A hugely influential book, it has been called "one of the great photography books of our time" by the *New Republic*.

"Smart, scholarly and impeccably designed, this respected quarterly magazine, made in New York, with its recent focus on timely sociopolitical themes is at the top of its game, cementing its position as a true thought-leader."

Simon Bainbridge, the *Guardian*

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aperture / a bold vision
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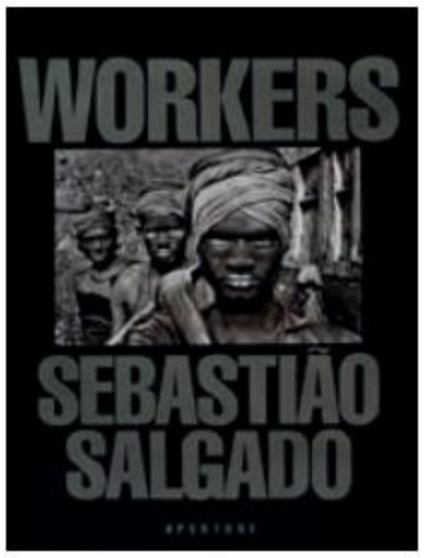


Sebastião Salgado, *Workers*, 1993

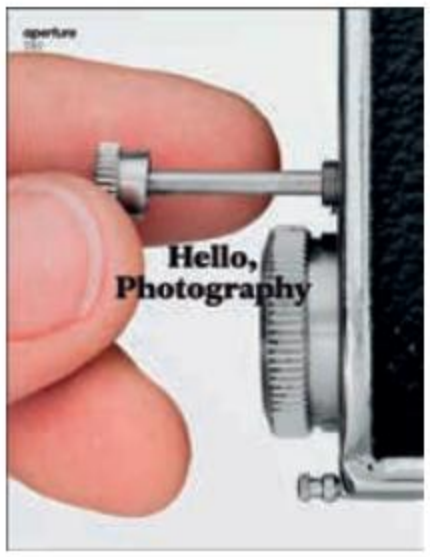
Sebastião Salgado's images of the world's poor stand in tribute to the human condition. Continuously in print since 1993, and published in more than five languages, the urgency of *Workers* continues to resonate. Gabriel García Márquez called the book "the photography of humanity."

Hank Willis Thomas: Pitch Blackness, 2008

The first monograph by one of America's most compelling artists, *Pitch Blackness* begins with a deeply personal retelling of the senseless murder of the artist's cousin, and charts Hank Willis Thomas's career as he grapples with the issues of grief, black-on-black violence in America, and the ways in which corporate culture is complicit in the crises of black male identity.

Rinko Kawauchi, *Illuminance*, 2011

The first volume of Rinko Kawauchi's work published outside of Japan, is among the books that have earned Kawauchi an international cult-following. Using the square format to focus on the minute details of the everyday, the book showcases Kawauchi's unique, unparalleled sensibility and compositional mastery.



"Hello, Photography," 2013

In a photographic landscape dramatically altered by the digital revolution, in 2013, *Aperture* magazine introduced a new editorial vision and bold new design, reasserting its position as a thought-leader in the field, with text by renowned writers and portfolios by the most exciting voices in contemporary photography. Quentin Bajac, then-curator of photographs at MoMA, described the new *Aperture* as "required reading for everyone seriously interested in photography."

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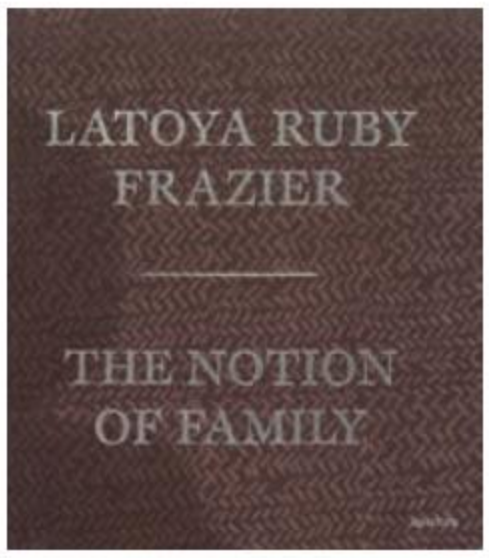


LaToya Ruby Frazier, The Notion of Family, 2014

This ground-breaking first monograph offers an incisive exploration of the legacy of racism and economic decline in America's small towns, creating a statement that is both personal and political. Writing in the *Village Voice*, Christian Viveros-Fauné describes LaToya Ruby Frazier as "an artist on a mission with a prophetic voice."

"Vision & Justice," 2016

As the US navigated a political moment defined by the rise of #BlackLivesMatter, *Aperture* magazine released "Vision & Justice," guest edited by author and art historian Sarah Lewis, addressing photography's role within black American experience. Inspired by Frederick Douglass's 1864 speech "Pictures and Progress," a call to consider the transformative power of pictures to affect change, the issue underscored photography's ability to inspire a new vision of the country.

"On Feminism," 2016

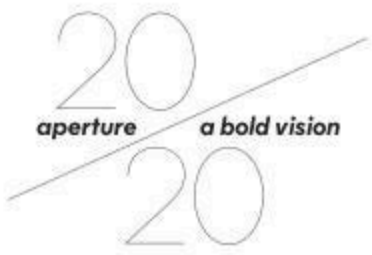
Aperture magazine's "On Feminism" issue focused on intergenerational dialogues and strategies of feminism in photography. Exploring more than one hundred years of photographs, the magazine demonstrated how photography has shaped feminism, and how feminism has shaped photography. From Dorothea Lange to Deana Lawson, Aperture, as an institution, has supported the visions of women photographers. This issue was an extension of that work.

Zanele Muholi, 2018

The long-awaited monograph from one of the most powerful visual activists of our time, *Somnyama Ngonyama, Hail the Dark Lioness* features over ninety of the artist's evocative self-portraits. These portraits reflect the journey, self-image, and possibilities of a black woman in today's global society. A powerfully arresting collection of work, Muholi's radical statements of identity, race, and resistance are a direct response to contemporary and historical racisms.

"Having my first book published by Aperture was a key moment in my life and my career as an artist. In Aperture's hands, a photobook is more than a book; it's a work of art."

LaToya Ruby Frazier, artist



Aperture wishes to thank all participating artists and galleries for their support and generosity in making this auction possible. We also wish to thank our Auction Committee for all of their efforts, as well as the collectors who very generously have given work from their personal collections.

Aperture Campaign Auction Committee:
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Cathy Kaplan (Cochair)
Joe Baio
Melissa Harris
Elizabeth Kahane
Noel Kirnon
Lisa Rosenblum

With special thanks to:
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Peter Barbur and Tim Doody
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Michael Hoeh
Elizabeth Kahane
Cathy Kaplan
Noel Kirnon
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Sarah Anne McNear
Evan Mirapaul
Anthony Nicholas and The Lapis Press
Meg Partridge
Lisa Rosenblum
Julie Saul
Thomas R. Schiff
Glen Serbin
Etheleen Staley
And all of our anonymous contributors

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PAUL OUTERBRIDGE JR. (1896–1958)

Untitled (Beach equipment), 1936

carbro print
stamped and numbered '800' in pencil in photographer's Estate credit (verso); credited, titled and dated on affixed gallery label (mat, verso)
image: 15 x 11⅞ in. (38 x 30.1 cm.)
sheet: 16½ x 14 in. (41.8 x 35.5 cm.)

$20,000-30,000

PROVENANCE:
Julie Saul Gallery, New York;
Courtesy of Ms. Cathy Kaplan, New York.

LITERATURE:
Paul Outerbridge, *Paul Outerbridge: A Singular Aesthetic*, Arabesque, Santa Barbara, 1981, p. 186.
Elaine Dines-Cox, *Paul Outerbridge 1896*-1958, Taschen, Cologne, 1999, n.p.
Paul Martineau, *Paul Outerbridge: Command Performance*, The J. Paul Getty Museum, Los Angeles, 2009, n.p.

"During the thirties and forties Paul Outerbridge was a famous and successful commercial photographer, noted especially for the high quality of his color illustrations, which were done in those years by means of an extremely complex and recalcitrant process called the carbro print. In all the arts, work that is praised when new because of its difficulty is often forgotten once the technical problem has been simplified. Such is the case with most color photography of a quarter century ago, including that of Outerbridge." —John Szarkowski

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HORST P. HORST (1906–1999)

Mainbocher Corset, Paris, 1939

gelatin silver print, printed 1980s
embossed photographer's credit (margin); signed in pencil (verso)
image: 12 x 8¾ in. (30.4 x 22.2 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

$8,000-12,000

PROVENANCE:
From the artist;
Courtesy of Ms. Etheleen Staley, New York.

LITERATURE:
Valentine Lawford, *Horst, His Work and His World,* Viking Penguin Inc., New York, 1984, p. 184.
Richard J. Tardiff and Lothar Schirmer (eds.), *Horst, Sixty Years of Photography,* Universe Publishing, New York, 1996, pl. 8.
Susanna Brown, *Horst, Photographer of Style,* V&A Publishing, London, 2014, p. 77.

203

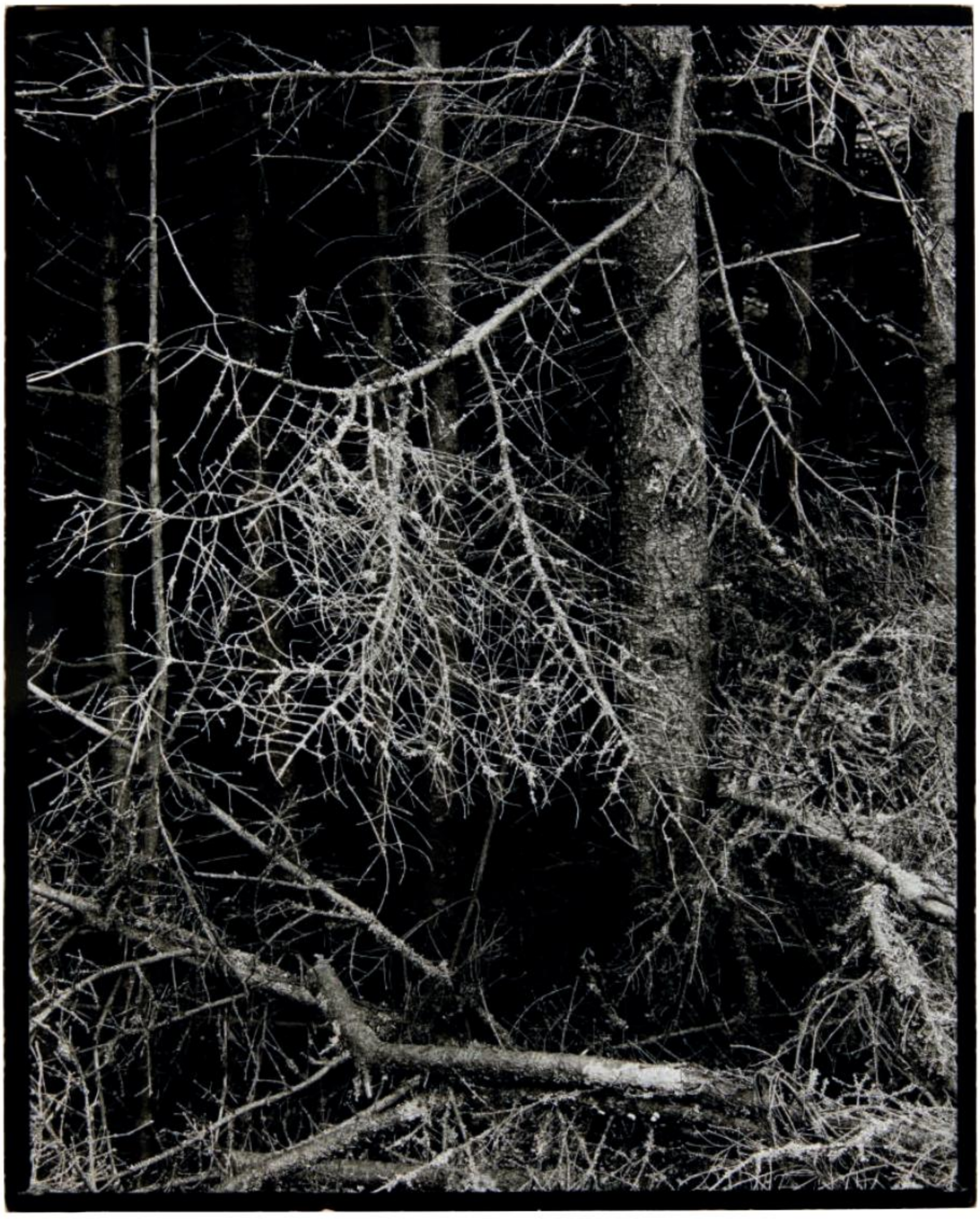
IMOGEN CUNNINGHAM (1883–1976)

Banana Plant in Garden, late 1920s

gelatin silver print
signed, dated and numbered '10072' in ink by Meg Partridge, director of the Imogen Cunningham Trust, on accompanying certificate of authenticity
image: 9¾ x 7¾ in. (24.7 x 19.6 cm.)
sheet: 9⅞ x 7⅞ in. (25 x 20 cm.)

$25,000-35,000

PROVENANCE:
Courtesy of the Imogen Cunningham Trust.



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PAUL STRAND (1890–1976)

Dark Forest, Georgetown, Maine, 1928

gelatin silver contact print, flush-mounted on paper,
printed late 1940s–early 1950s
signed, titled and dated in ink, variously annotated in pencil (flush mount, verso)
image: 9½ x 7½ in. (24 x 19 cm.)
sheet/flush mount: 9⅞ x 8 in. (25 x 20.5 cm.)

$15,000-20,000

PROVENANCE:
Courtesy of The Paul Strand Archive / Aperture Foundation.

LITERATURE:
Kaspar Fleischmann, *Paul Strand*, Galerie Zur Stockeregg, Zürich, 1990, p. 66.

205

PAUL STRAND (1890–1976)

Peat cutting, South Uist, Hebrides, 1954

gelatin silver print, flush-mounted on paper
signed, titled and dated in ink (verso)
image/sheet: 4½ x 5¾ in. (11.5 x 14.5 cm.)

$10,000-15,000

PROVENANCE:
Courtesy of The Paul Strand Archive / Aperture Foundation.

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WALKER EVANS (1903–1975)

The Breakfast Room at Belle Grove Plantation, White Chapel, Louisiana, 1935

gelatin silver print, mounted on board, printed 1974
signed and numbered '71/75' (mount, recto)
image/sheet: 10¼ x 12¾ in. (26 x 32 cm.)
mount: 14¾ x 18 in. (37.5 x 45.5 cm.)
This work is number seventy-one from an edition of seventy-five.

$5,000-7,000

PROVENANCE:
Courtesy of Howard Greenberg Gallery, New York.

LITERATURE:
John Szarkowski, *Walker Evans,* Museum of Modern Art, New York, 1971, p. 77.
Walker Evans, *First and Last*, Harper and Row, New York, 1978, pl. 125.
Jerry L. Thompson*, Walker Evans at Work*, Harper and Row, New York, 1982, p. 110.
Judith Keller, *Walker Evans: The Getty Museum Collection,* The J. Paul Getty Museum, Malibu, 1995, fig. 464, p. 148.
Peter Galassi, *Walker Evans and Company*, Museum of Modern Art, New York, 2000, pl. 42.
Maria Morris Hambourg and Jeff Rosenheim, *Walker Evans*, The Metropolitan Museum of Art, New York, 2000, pl. 46
Gilles Mora and John T. Hill, *Walker Evans; The Hungry Eye*, Thames and Hudson, London, 2004, p. 131.

207

RICHARD MISRACH (B. 1949)

Untitled (Saguaro), 1975

split-toned selenium gelatin silver print
signed, dated and numbered 'plate #1' in pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 14½ x 14½ in. (36.8 x 36.8 cm.)
sheet: 20 x 16 in. (50.8 x 40.7 cm.)

$10,000-15,000

PROVENANCE:
Fraenkel Gallery, San Francisco;
Courtesy of Ms. Cathy Kaplan, New York.

LITERATURE:
Exhibition catalogue, *Richard Misrach*, April-May, Grapestake Gallery, San Francisco, 1979, cover.
Richard Misrach, *Chronologies*, D.A.P./Fraenkel Gallery, San Francisco, 2005, pl. 2.

208

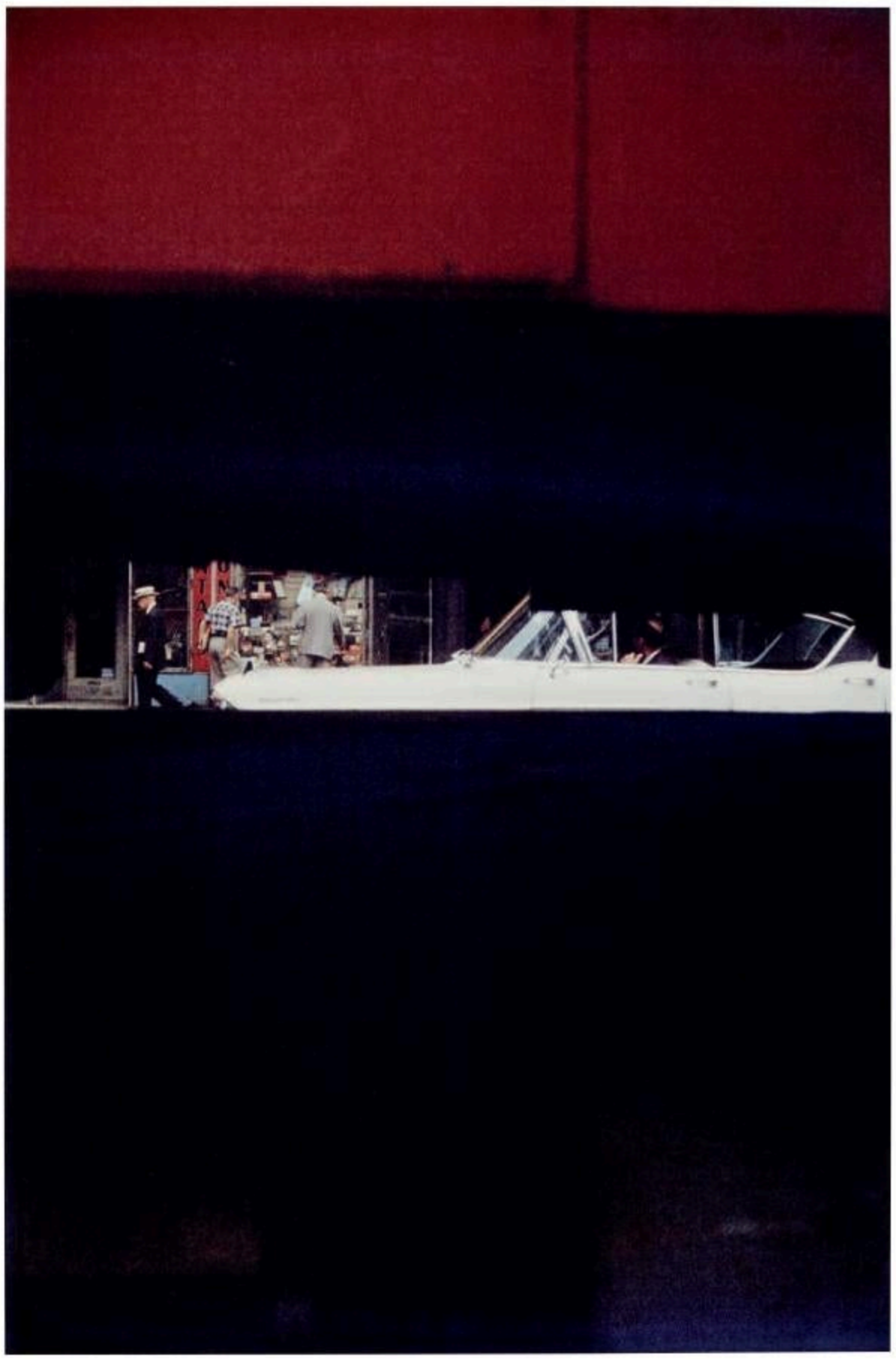
AARON SISKIND (1903–1991)

Chicago 20, 1960

gelatin silver print
signed, titled and dated in ink (margin)
image: 9⅜ x 7⅜ in. (23.8 x 18.7 cm.)
sheet: 10 x 8 in. (25.4 x 20.3 cm.)

$3,000-5,000

PROVENANCE:
Acquired from Walt Burton, Cincinnati, 1985;
Courtesy of a Private Collector, Cincinnati.



209

SAUL LEITER (1923–2013)

Through Boards, 1957

Fuji Crystal Archive print, printed later
signed in ink (verso)
image: 13½ x 8⅞ in. (34 x 22.5 cm.)
sheet: 14 x 10⅞ in. (35.5 x 27.5 cm.)

$7,000-9,000

PROVENANCE:
Courtesy of Mr. Philippe Laumont, New York.

LITERATURE:
Martin Harrison and Saul Leiter, *Saul Leiter: Early Color*, Steidl, Göttingen, 2015, cover.

210

WILLIAM KLEIN (B. 1928)

Tatiana, Marie Rose, Picnic, Camels, Morocco, 1958

dye transfer print
signed and numbered '14/20' in pencil (verso)
image: 19½ x 20⅜ in. (49.5 x 51 cm.)
sheet: 21½ x 22½ in. (54 x 57 cm.)
This work is number fourteen from an edition of twenty.

$8,000-12,000

PROVENANCE:
Courtesy of Howard Greenberg Gallery, New York.

211

RICHARD AVEDON (1923–2004)

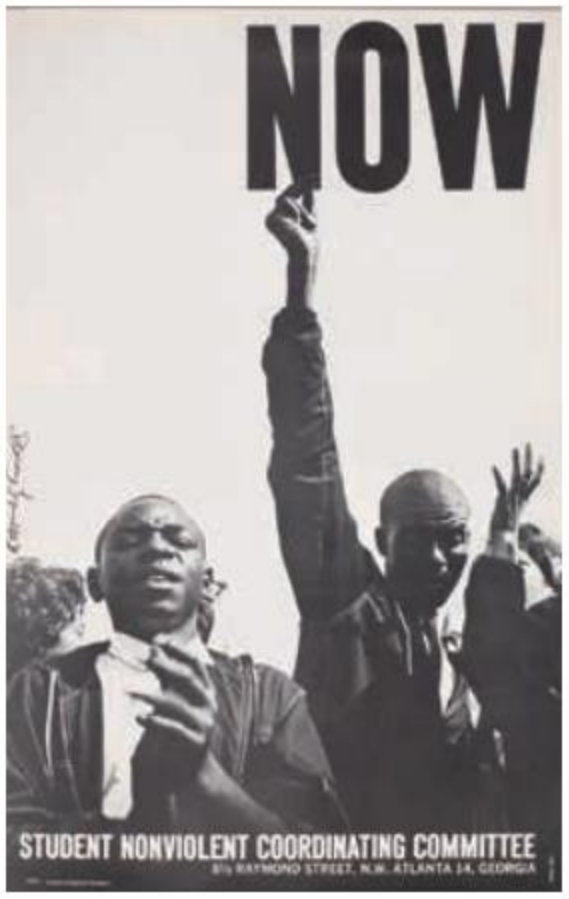
Suzy Parker and Mike Nichols, Coat by Saint Laurent, The American Hospital, Paris, August 1962

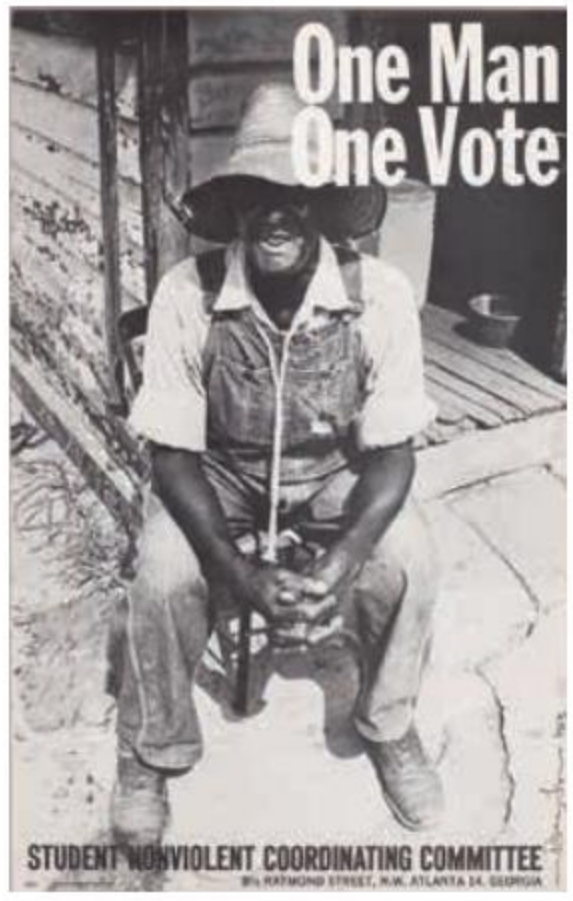
gelatin silver print
signed and numbered '7/12' in pencil and stamped title, date and reproduction limitation (verso)
image: 13⅞ x 19⅜ in. (35.2 x 49 cm.)
sheet: 15⅞ x 19⅞ in. (40.4 x 50.3 cm.)
This work is number seven from an edition of twelve.

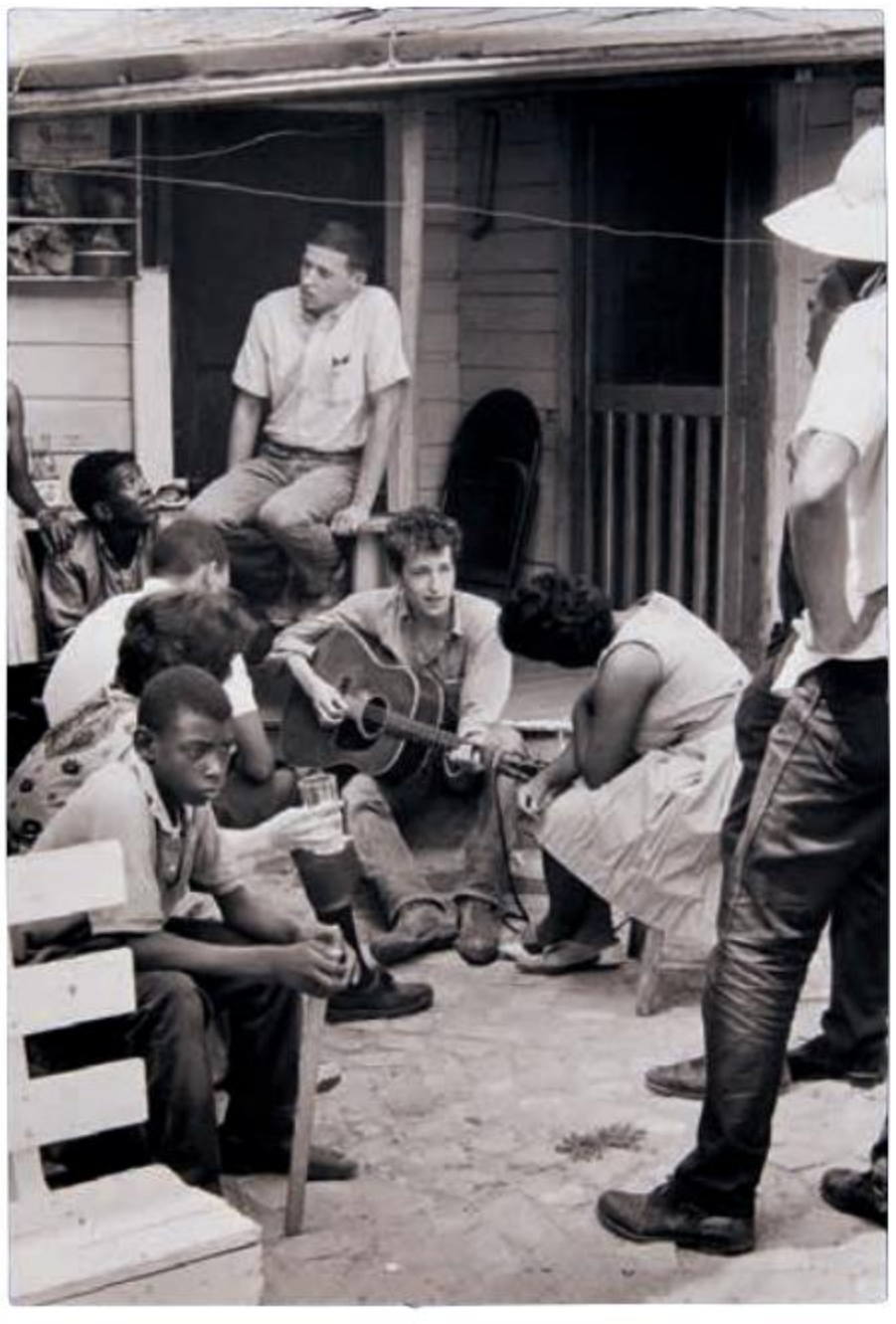
$12,000-18,000

PROVENANCE:
Fraenkel Gallery, San Francisco;
Courtesy of Ms. Cathy Kaplan, New York.

LITERATURE:
Richard Avedon, *Avedon: Photographs, 1947-77*, Farrar, Straus & Giroux, New York, 1978, n.p.
Richard Avedon, *Woman in the Mirror*, Harry N. Abrams, New York, 2005, p. 110.







212

DANNY LYON (B. 1942)

Bob Dylan behind the SNCC office, Greenwood, Mississippi, 1963, accompanied by three Student Nonviolent Coordinating Committee (SNCC) posters

Bob Dylan behind the SNCC office, Greenwood, Mississippi, 1963
gelatin silver print
signed, titled, and dated in pencil, dated in pencil in artist's Bleak Beauty credit stamp (verso)
image: 12⅝ x 8⅝ in. (32 x 22 cm.)

SNCC Posters
Now, 1963; One Man, One Vote, 1963; and *Bleak Beauty Presents the Films of Danny Lyon*, 1979
each signed and dated in ink (recto)
image/sheet sizes ranging from 22 x 14 in. (56 x 36 cm.) to 27 x 16 in. (39 x 40.5 cm.)

$10,000-15,000

PROVENANCE:
Courtesy of the artist.

In 1962, twenty-year-old Danny Lyon traveled to Cairo, Illinois, to capture the desegregation movement. The Student Nonviolent Coordinating Committee (SNCC) had been founded two years prior but was still largely unknown. Centered on advancing racial equality, SNCC's mission deeply resonated with the young photographer. Subsequently, Lyon's photographs of the movement formed its defining visuals, increasing the group's visibility and helping promulgate en masse its purpose and accomplishments.

Signed SNCC posters in good condition are exceedingly rare. The posters offered in the current lot come from the artist's personal collection, adding to their exceptional status.

213

DANNY LYON (B. 1942)

Cairo, Illinois, from Memories of the Southern Civil Rights Movement, 1962

gelatin silver print, printed 1996
signed and numbered '3' in pencil, dated in pencil in photographer's Bleak Beauty credit stamp (verso)
image: 9 x 13⅛ in. (22.6 x 33.3 cm.)
sheet: 10⅞ x 13⅞ in. (27.5 x 35.3 cm.)

$4,000-6,000

PROVENANCE:
Courtesy of Etherton Gallery, Tucson.

214

ROBERT MAPPLETHORPE (1946–1989)

Leaf, 1986

gelatin silver print, flush-mounted on board
signed, dated and numbered '2/10' in ink (margin); signed and dated in ink in photographer's copyright credit stamp, titled and numbered '2/10' and '1700' in ink (flush mount, verso)
image: 19 x 19 in. (48 x 48 cm.)
sheet/flush mount: 23¾ x 20 in. (60.3 x 51 cm.)
This work is number two from an edition of ten plus two artist's proofs.

$10,000-15,000

PROVENANCE:
Swann Galleries, February 17, 2004, lot 109;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Arthur C. Danto, *Mapplethorpe*, Random House, New York, 1992, p. 248.

215

ROBERT MAPPLETHORPE (1946–1989)

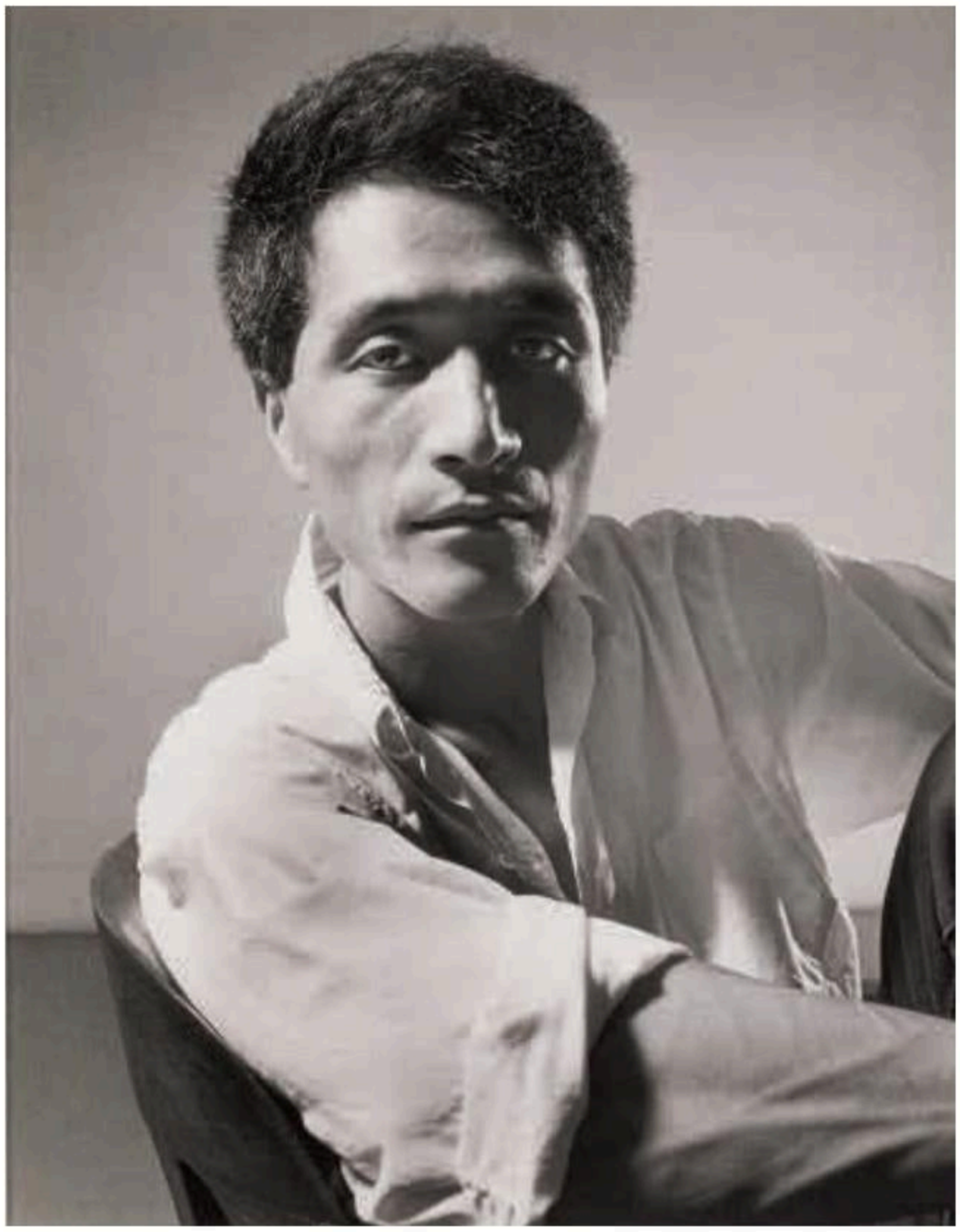
Flower, 1983

gelatin silver print, flush-mounted on board
signed, dated and numbered '2/10' in ink (margin); signed and dated in ink in photographer's copyright credit stamp, titled, dated and numbered '2/10' and '1104' in ink (flush mount, verso)
image: 15⅛ x 15⅛ in. (38.8 x 38.8 cm.)
sheet/flush mount: 19⅞ x 15⅞ in. (50.5 x 40.5 cm.)
This work is number two from an edition of ten plus two artist's proofs.

$15,000-25,000

PROVENANCE:
Phillips de Pury & Company New York, April 24, 2004, lot 210;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Herbert Muschamp, *Mapplethorpe, The Complete Flowers,* teNeues, Paris, 2006, n.p.



216

PETER HUJAR (1934–1987)

'Kaz', Dianne B.'s design assistant, 1983

gelatin silver print
stamped 'AUTHENTICATED/ THE PETER HUJAR ARCHIVE, LLC/ Vintage Silver Print/ Made by the artist' and signed by Stephen Koch, Executor, with number 'EPH 5395-3' in pencil (verso)
image: 10⅞ x 8½ in. (27.5 x 21.5 cm.)
sheet: 14 x 11 in. (35.7 x 28 cm.)

$8,000-12,000

PROVENANCE:
Acquired directly from the artist by Dianne Benson, 1983.
Courtesy of Mr. Michael Hoeh, New York.

217

DIANE ARBUS (1923–1971)

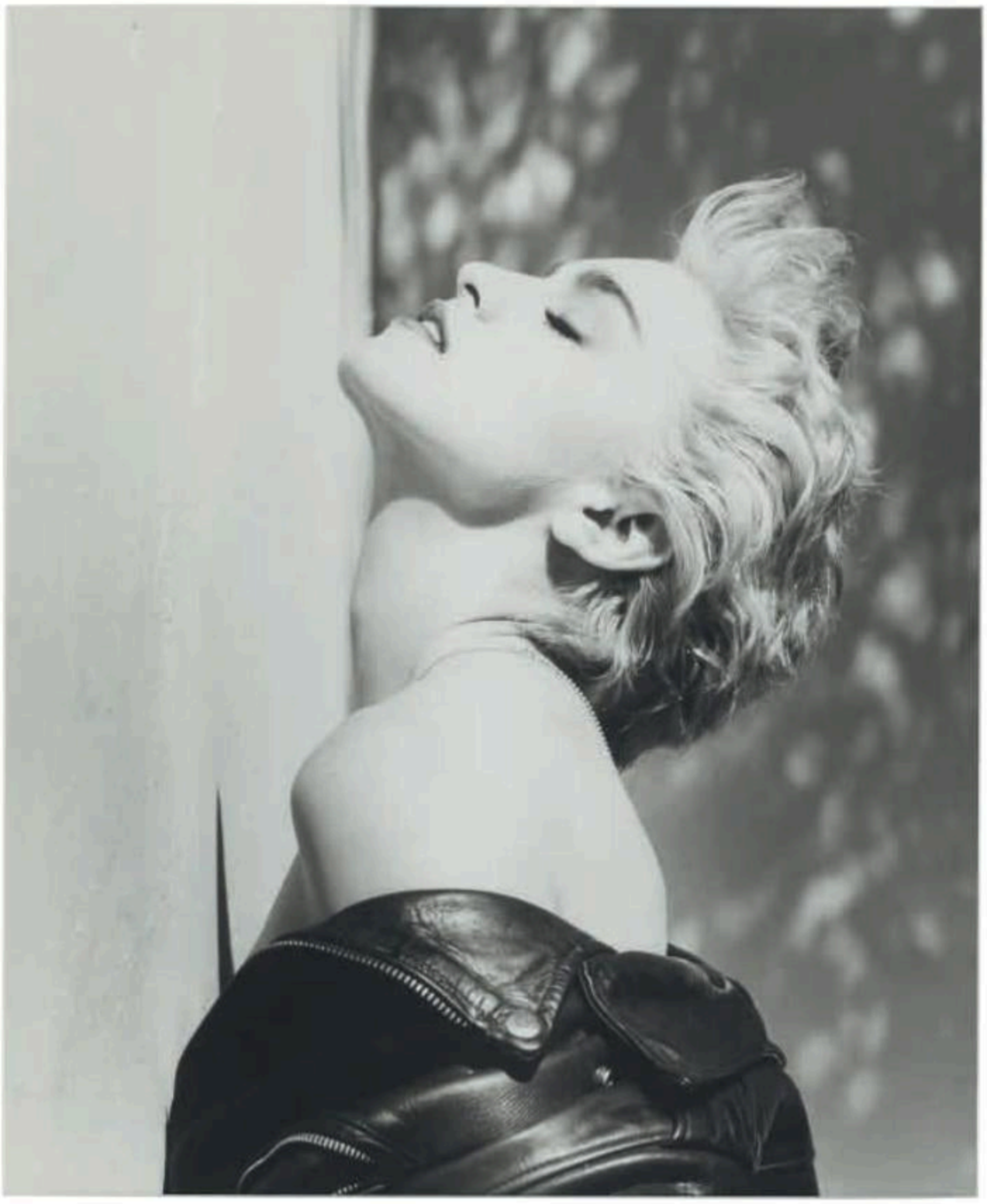
Mae West in her bedroom, Santa Monica, Cal. 1965

gelatin silver print, printed later by Neil Selkirk
stamped 'A Diane Arbus photograph', signed, titled, dated and numbered '27/75' by Doon Arbus, Administrator, in ink, stamped Estate copyright credit and annotated in pencil (verso)
image: 14½ x 14⅞ in. (36.8 x 37.8 cm.)
sheet: 20 x 16 in. (50.8 x 40.6 cm.)
This work is number twenty-seven from an edition of seventy-five.

$7,000-9,000

PROVENANCE:
The estate of the artist;
Fraenkel Gallery, San Francisco, 2008;
Courtesy of Fraenkel Gallery, San Francisco.

LITERATURE:
Aperture, *Diane Arbus: Magazine Work*, 1984, front cover



218

HERB RITTS (1952–2002)

Madonna, True Blue, Hollywood, 1986

gelatin silver print
embossed photographer's copyright credit (margin);
signed, titled, dated and numbered '6/25' in pencil (verso)
image: 22⅝ x 18¼ in. (57.5 x 46.3 cm.)
sheet: 23⅞ x 19¾ in. (60 x 50 cm.)
This work is number six from an edition of twenty-five.

$10,000-15,000

PROVENANCE:
Phillips de Pury & Company New York, April 26, 2006, lot 354;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Trevor Fairbrother, *Herb Ritts: Work*, Little, Brown and Co. : Museum of Fine Arts, Boston, 1996, n.p.
Herb Ritts, *Herb Ritts: L.A. Style*, J. Paul Getty Museum, Los Angeles, 2012, p. 165.

219

HERB RITTS (1952–2002)

Christy Turlington, Hollywood, 1988

gelatin silver print, mounted on board
signed, titled, dated and numbered '15/25' in pencil (mount, verso)
image: 22¼ x 17½ in. (56.5 x 44.3 cm.)
sheet: 23¾ x 18¾ in. (60.2 x 47.5 cm.)
mount: 25¼ x 20⅛ in. (64 x 51 cm.)
This work is number fifteen from an edition of twenty-five.

$25,000-35,000

PROVENANCE:
Phillips de Pury & Company New York, April 26, 2006, lot 86; Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Herb Ritts: Pictures, Twin Palms Publishers, Altadena, 1988, n.p.
Trevor Fairbrother, *Herb Ritts: Work*, Little, Brown and Co., Boston, 1996, n.p.
Herb Ritts, Fondation Cartier pour l'art contemporain, Paris, 1999, n.p.
Herb Ritts: L.A. Style, The J. Paul Getty Museum, Los Angeles, 2012, p. 127.

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220

MARK RUWEDEL (B. 1954)

Selected Images from Westward the Course of Empire, 1996–2004

twelve gelatin silver prints, each mounted on board
each titled in pencil (mount, recto); each signed, titled, dated and some also numbered in pencil (mount, verso)
each image/sheet: 7½ x 9½ in. (19 x 24 cm.)
each mount: 16 x 20 in. (40.7 x 50.9 cm.)
These works are each from an edition of ten plus two artist's proofs. (12)

$15,000-25,000

PROVENANCE:
Acquired directly from the artist;
Courtesy of Mr. Peter Barbur and Mr. Tim Doody, New York.

The titles are as follows:

Colorado Springs and Cripple Creek District #3, 1996
Seattle Portland and Spokane #5, 1996
Virginia and Truckee #10, 1996
Sevier Railway #2, 1999
Kettle Valley #44, 2000
Picacho and Colorado River #3, 2000
Northern Pacific #2, 2001
Everett and Monte Cristo #15, 2001
Death Valley #16, 2001
Comox Logging and Railway Co. #5, 2002
Kettle Valley #78, 2003
Chicago Milwaukee St. Paul and Pacific #19, 2004

v

vi

vii

viii

ix

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xii

221

RICHARD MISRACH (B. 1949)

Untitled (20402#FC), 2011

archival pigment print, flush-mounted on Dibond
signed, titled, dated and numbered '3/7' in ink on affixed label (flush mount, verso); credited, titled and dated on affixed gallery label (frame backing board)
image/sheet/flush mount: 40 x 59½ in.
(101.4 x 151.1 cm.)
This work is number three from an edition of seven plus one artist's proof.

$30,000-40,000

PROVENANCE:
Courtesy of the artist and Fraenkel Gallery, San Francisco, Pace/MacGill Gallery, New York, and Marc Selwyn Fine Art, Los Angeles.

222

LEE FRIEDLANDER (B. 1934)

New City, 1999

gelatin silver print, printed 2004
signed, titled and dated in pencil and stamped with photographer's Estate copyright credit and print date (verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 18⅝ x 18⅞ in. (47.3 x 47.9 cm.)
sheet: 24 x 20 in. (60.9 x 50.8 cm.)

$5,000-7,000

PROVENANCE:
Fraenkel Gallery, San Francisco;
Courtesy of Ms. Cathy Kaplan, New York.

223

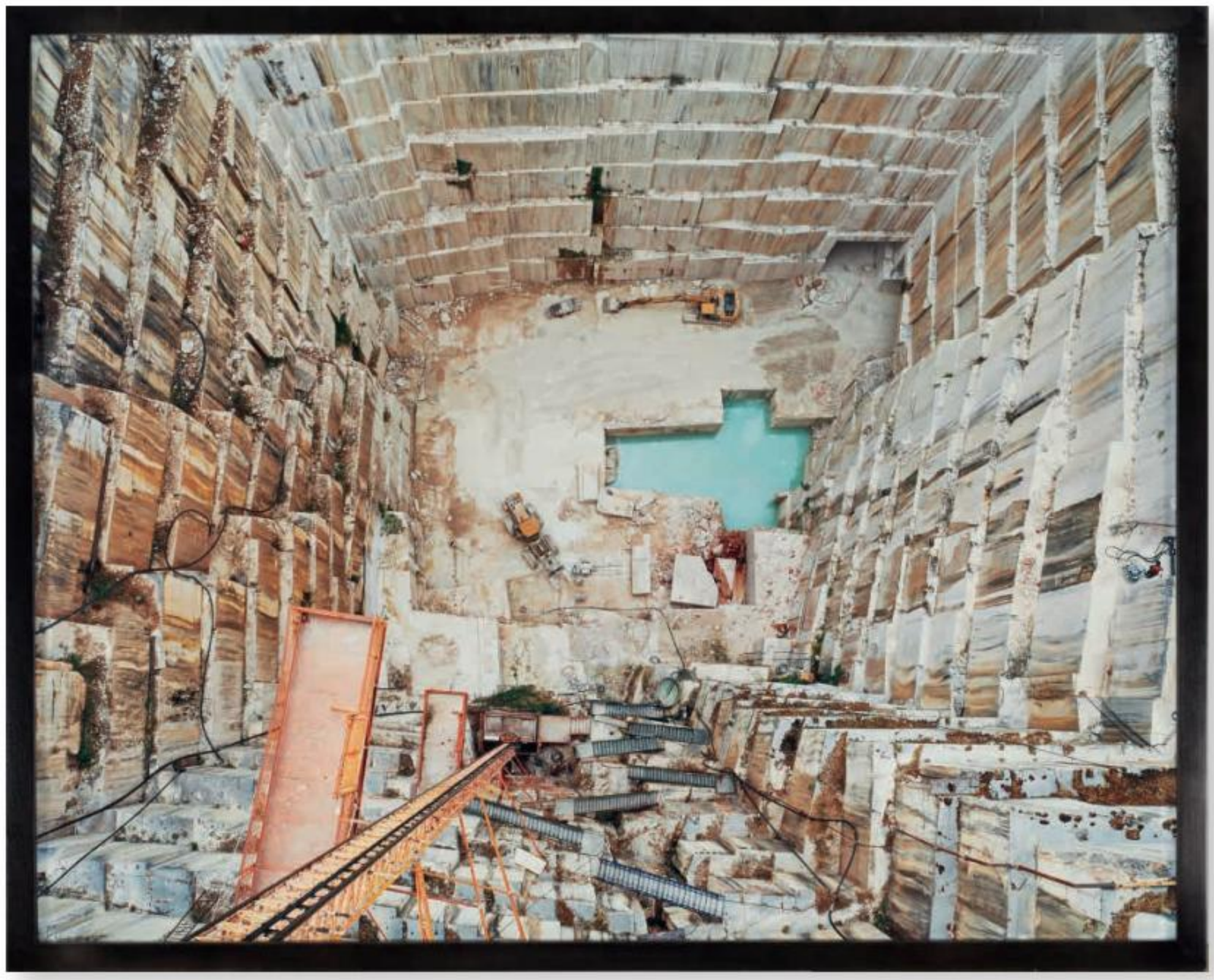
DOUG & MIKE STARN (B. 1961)

Structure of Thought 19, 2001-2007

Epson K3 ultra chrome inkjet prints on cotton rag paper and varnished Kozo paper
image/sheet: 23 x 27 in. (58.3 x 68.5 cm.)
This work is the third artist's proof aside from an edition of five.

$8,000-12,000

PROVENANCE:
Courtesy of the artists.



224

EDWARD BURTYNSKY (B. 1955)

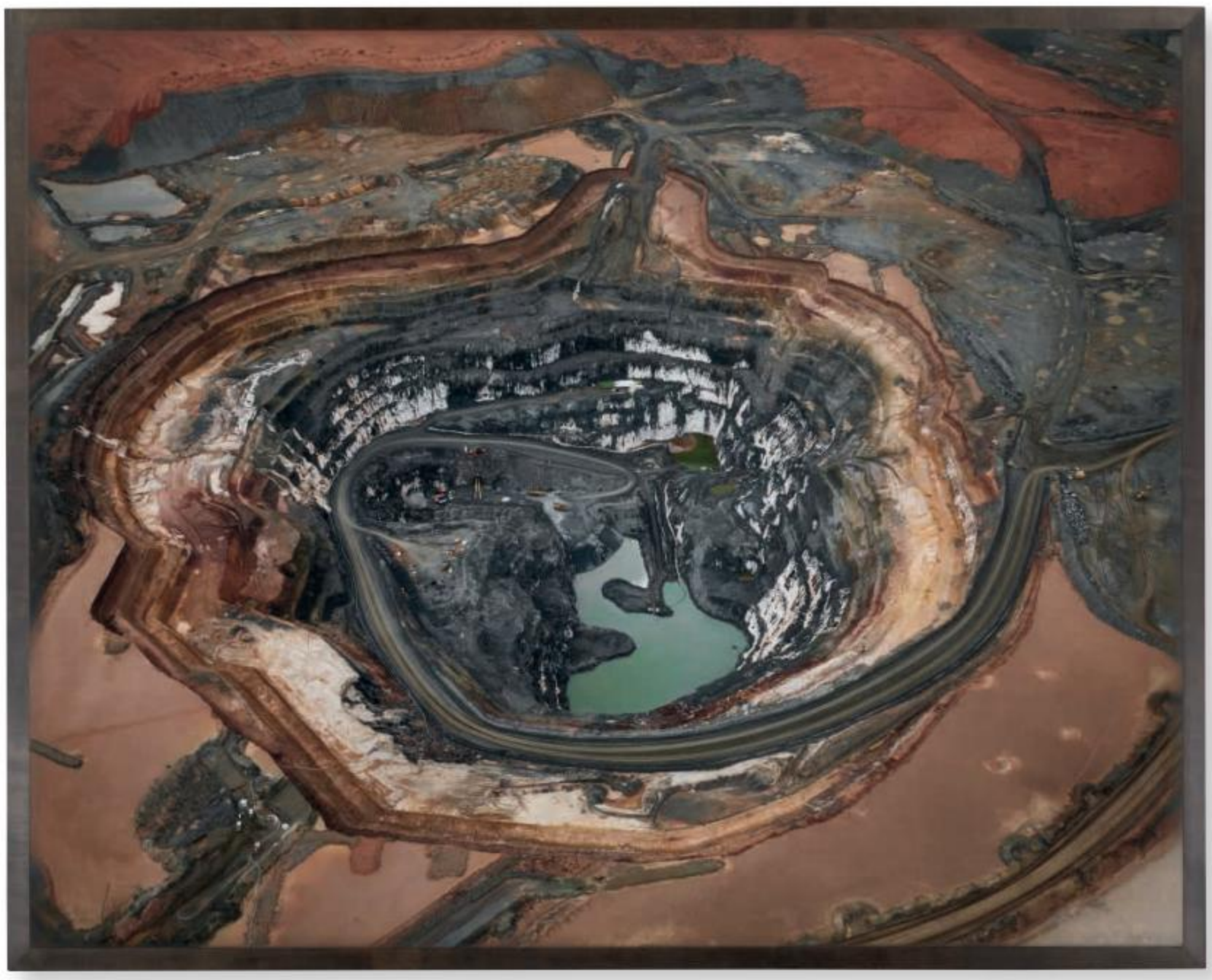
Iberia Quarries #8, Cochicho Co., Pardais, Portugal, 2006

chromogenic print, flush-mounted on board, printed 2007
signed in ink, credited, titled, dated and numbered '4/9' on affixed artist label (frame backing board)
image/sheet/flush mount: 39 x 49 in. (99 x 124.5 cm.)
This work is number four from an edition of nine.

$10,000-15,000

PROVENANCE:
Robert Koch Gallery, San Francisco;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Edward Burtynsky and Michael Mitchell, *Edward Burtynsky Quarries*, Steidl, Göttingen, 2007, p. 24, 151, 180.



225

EDWARD BURTYNSKY (B. 1955)

Silver Lake Operations #1, Lake Lefroy, Western Australia, 2007

chromogenic print, flush-mounted on board, printed 2008
signed in ink, credited, titled, dated and numbered '6/9' on affixed artist label (frame backing board)
image/sheet/flush mount: 39 x 49 in. (99 x 124.5 cm.)
This work is number six from an edition of nine.

$10,000-15,000

PROVENANCE:
Flowers Gallery, New York;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Edward Burtynsky *Edward Burtynsky: Australian Minescapes*, Western Australian Museum, Perth, 2009, p. 49, 89, 92.

Another print of this image resides in the permanent collection of the Western Australian Museum.

226

MEGHANN RIEPENHOFF (B. 1979)

Ecotone #645 (Brainbridge Island, WA 03.11.19, Rain and Hail), 2019

dynamic cyanotype
signed in pencil (verso); typed credit, title and date on affixed gallery label (framed backing board)
image/sheet: 42 x 42 in. (106.6 x 106.6 cm.)
sheet depth: 2 in. (5 cm.)
This work is unique.

$8,000-12,000

PROVENANCE:
Courtesy of the artist and Yossi Milo Gallery, New York.

227

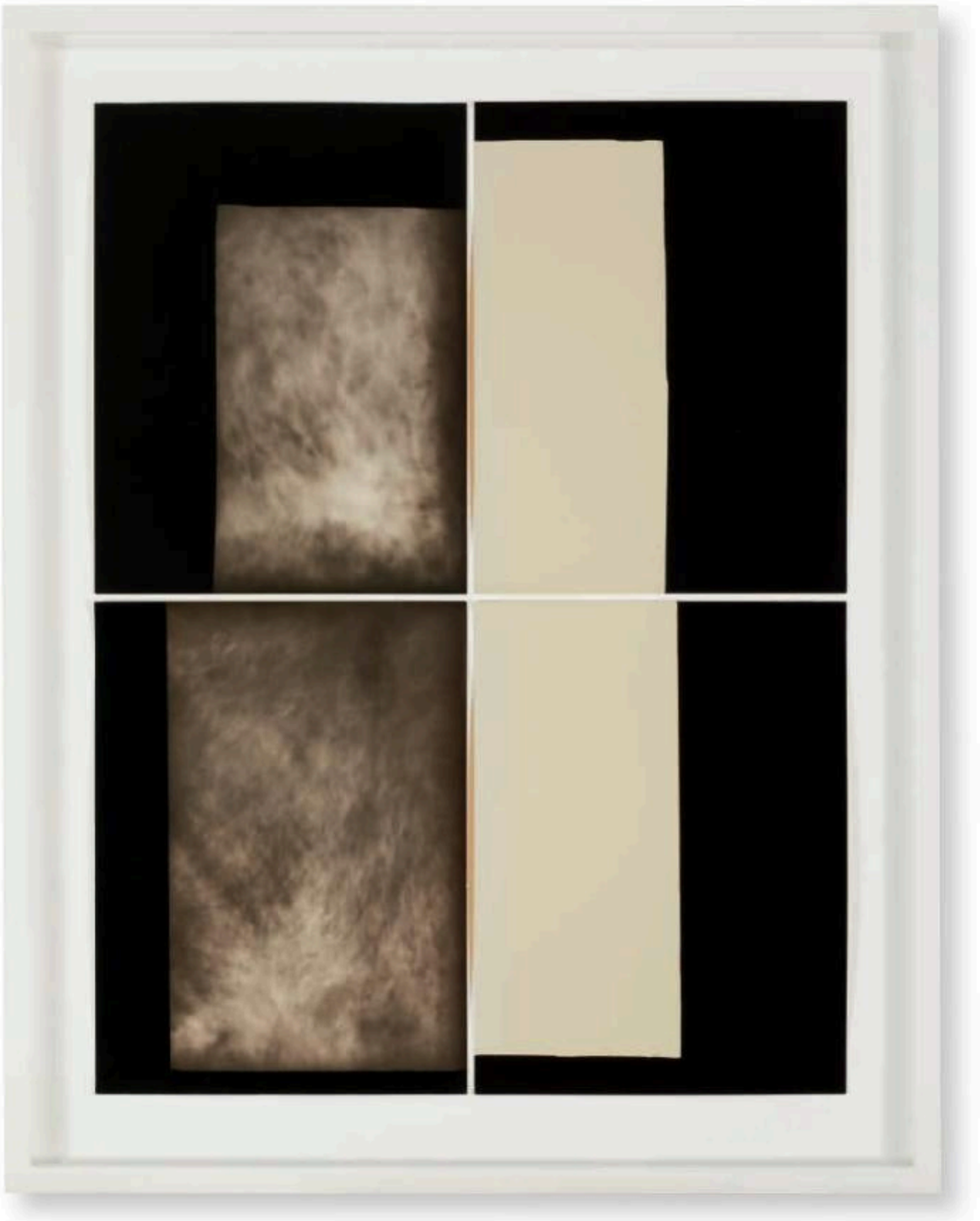
JUDY GLICKMAN LAUDER (B. 1939)

Bird Migration, Quebec, 1998

archival pigment print, flush-mounted on board, printed later
signed in ink, credited, titled, and numbered '4/12' on affixed labels (frame backing board)
image/sheet/flush mount: 30 x 45 in. (76.2 x 114.3 cm.)
This work is number four from an edition of twelve plus three artist's proofs.

$8,000-12,000

PROVENANCE:
Courtesy of the artist and Howard Greenberg Gallery, New York.



228

ALISON ROSSITER (B. 1953)

Lumière Lumitra (Chamois), exact expiration date unknown, ca. 1940s, processed 2015 (#7)

four gelatin silver prints, mounted together on board
each signed, titled and dated in pencil (verso); credited, titled and dated on affixed label (frame backing board)
each image/sheet: 9½ x 7 in. (24.1 x 17.7 cm.)
overall: 21 x 16.5 in. (53.5 x 42 cm.)
This work is unique.

$8,000-12,000

PROVENANCE:
Courtesy of the artist and Yossi Milo Gallery, New York.

229

PAOLO VENTURA (B. 1968)

Domenica Pomeriggio, 2019

photocollage with acrylic paint
stamped photographer's credit and titled in ink (recto)
image/sheet: 49⅝ x 58⅝ in. (126 x 149 cm.)
This work is unique.

$12,000-18,000

PROVENANCE:
Courtesy of the artist and Edwynn Houk Gallery, New York.

230

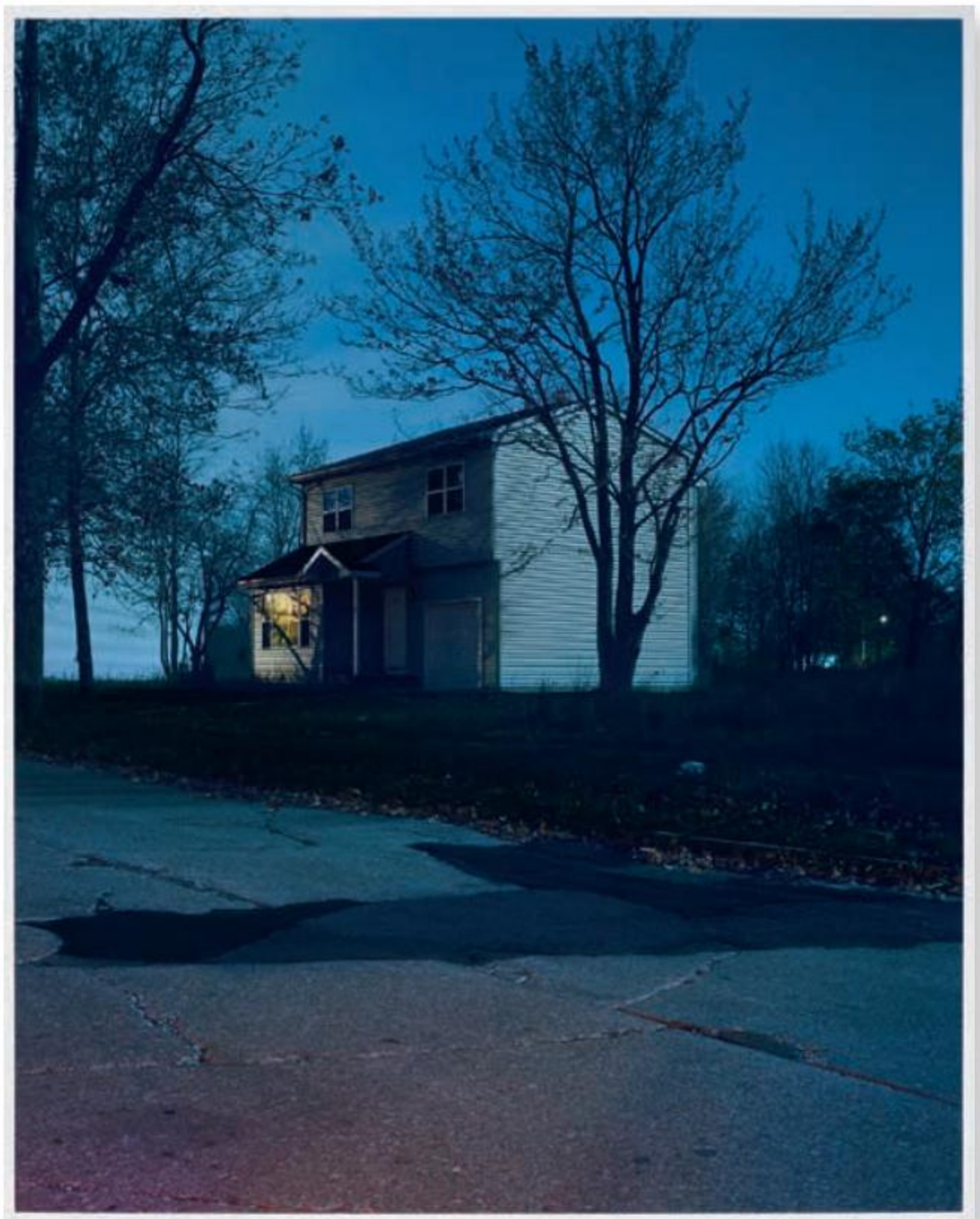
MATTHEW BRANDT (B. 1982)

000263751, Demolition of L.A. High School, from Dust, 2013

gum bichromate print made with dust swept from entrance of main office
signed, titled and dated in pencil (verso); printed credit, title and date on affixed gallery label (frame backing board)
image/sheet: 58¼ x 43½ in. (148 x 110.5 cm.)
This work is unique.

$10,000-15,000

PROVENANCE:
Courtesy of the artist and Yossi Milo Gallery, New York.



231

TODD HIDO (B. 1968)

#2319-b, from House Hunting, 1999

archival pigment print, printed 2019
signed, titled, dated and numbered 'AP' in pencil on artist's label (frame backing board)
image: 47¾ x 37¾ in. (121.2 x 95.8 cm.)
sheet: 50 x 43¾ in. (127 x 111.1 cm.)
This work is an artist's proof aside from an edition of three.

$6,000-8,000

PROVENANCE:
Courtesy of the artist and Bruce Silverstein Gallery, New York.

232

ABELARDO MORELL (B. 1948)

Camera Obscura Image of the Brooklyn Bridge in Bedroom, 1999

gelatin silver print, flush-mounted on aluminum
signed, titled and dated in ink (margin); credited, titled, dated and numbered '14/15' on affixed gallery label (frame backing board)
image/sheet/flush mount: 30 x 40 in. (76 x 101.5 cm.)
This work is number fourteen from an edition of fifteen.

$4,000-6,000

PROVENANCE:
Benrubi Gallery, New York;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Abe Morell, *Camera Obscura*, Boston: Bulfinch, 2004, p. 47.

233

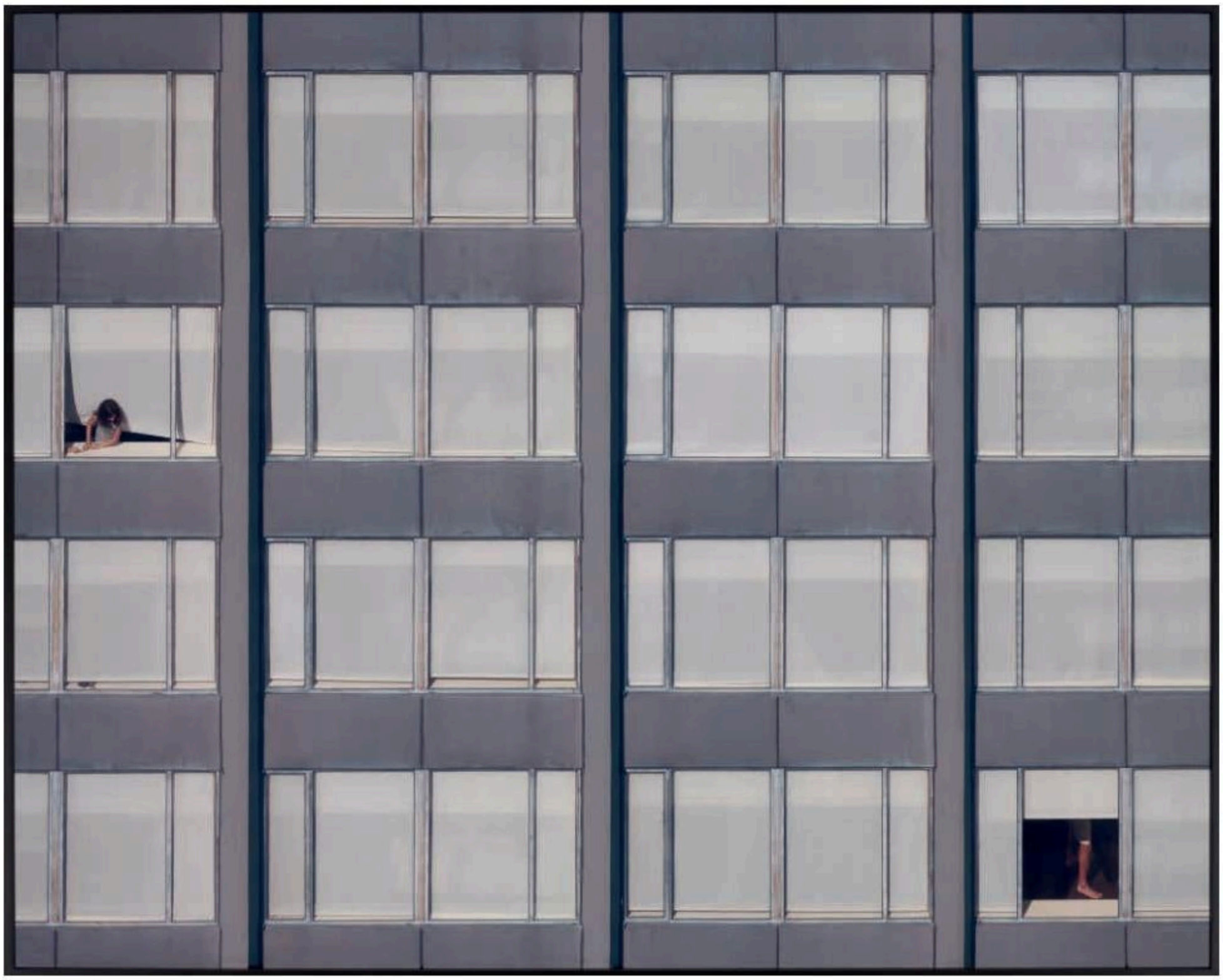
JOEL MEYEROWITZ (B. 1938)

New York City, 8th Ave, 1974

archival pigment print, printed 2005
signed, titled, dated and numbered '1/15' in ink (verso)
image: 15⅜ x 23⅜ in. (39 x 59.5 cm.)
sheet: 20 x 24 in. (50.5 x 61 cm.)
This work is number one from an edition of fifteen.

$7,000-9,000

PROVENANCE:
Courtesy of Ms. Elaine Goldman, New York.



234

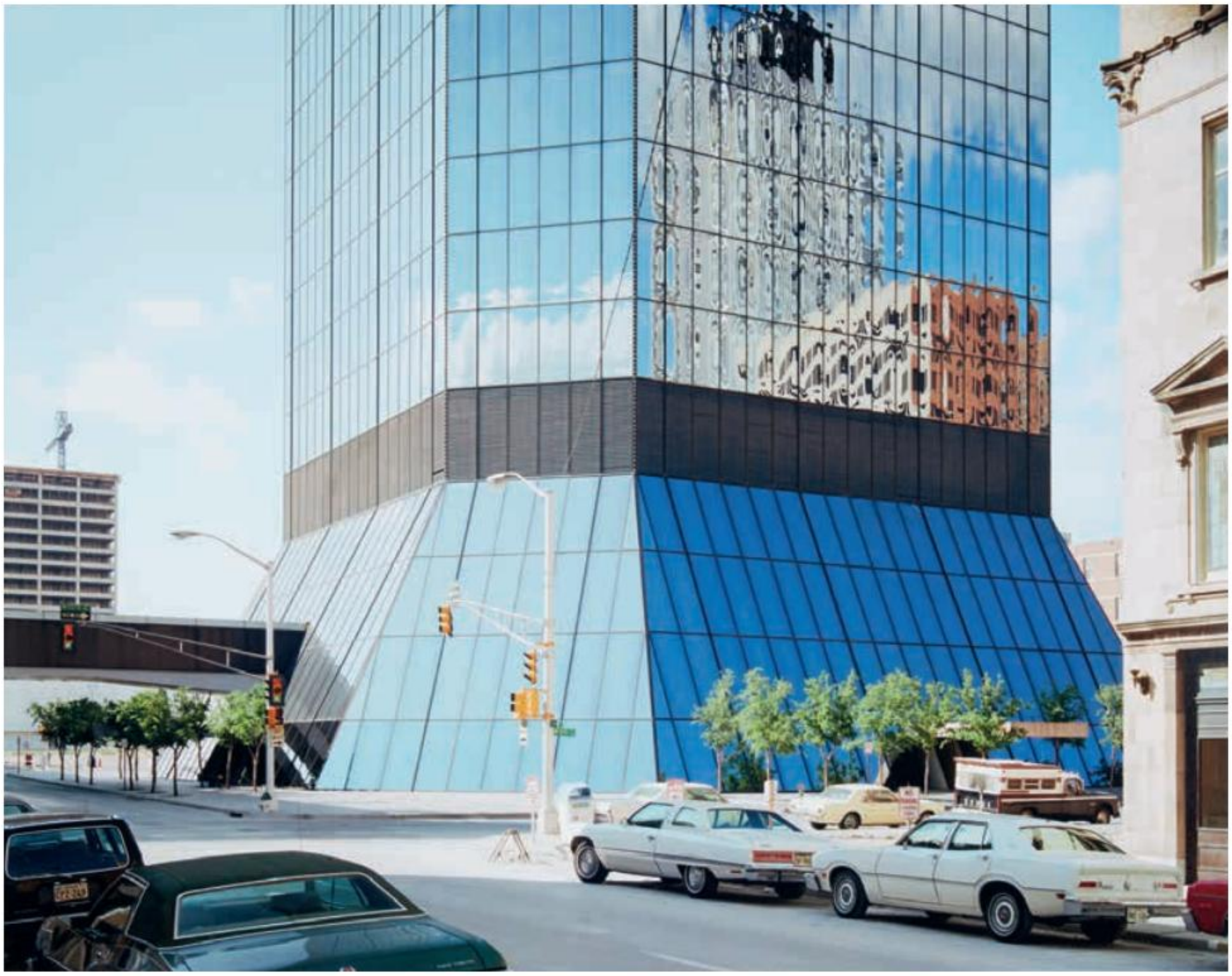
MICHAEL WOLF (1954–2019)

Transparent City #39, 2007/2009

Lambda print
signed in ink, titled, dated and numbered '2/9' on affixed artist's label;
credited, titled, dated and numbered '2/9' on affixed gallery label
(frame backing board)
image/sheet: 48 x 60 in. (121.7 x 152.4 cm.)
This work is number two from an edition of nine plus two artist's proofs.

$10,000-15,000

PROVENANCE:
Courtesy of Mr. Joseph T. Baio, New York.



235

STEPHEN SHORE (B. 1947)

Taylor Street and West 5th Street, Fort Worth, Texas, June 13, 1976

chromogenic print, printed 2014
signed in ink, credited, titled, dated and numbered '1 of 8' on accompanying gallery label (frame backing board)
image: 17 x 21¾ in. (43.2 x 55.2 cm.)
sheet: 20 x 24 in. (50.8 x 61 cm.)
This work is number one from an edition of eight plus two artist's proofs.

$15,000-30,000

PROVENANCE:
Courtesy of the artist and 303 Gallery, New York.

236

ROBERT POLIDORI (B. 1951)

Hotel Suite #1, The Ambassador Hotel, Los Angeles, CA, 2005

archival pigment print
signed in ink on artist's label (frame backing board)
image: 27⅞ x 40 in. (70.8 x 101.6 cm.)
sheet: 32¼ x 44 in. (81.9 x 111.7 cm.)
This work is number one from an edition of seven.

$6,000-8,000

PROVENANCE:
Courtesy of the artist and The Lapis Press.

237

JEFF CHIEN-HSING LIAO (B. 1977)

LIRR, Hunter's Point, 2004

archival pigment print, flush-mounted on board
signed and dated in ink, credited, titled, dated and numbered '10/12' on affixed gallery label (flush mount, verso)
image/sheet/flush mount: 20 x 48 in. (50.8 x 121.9 cm.)
This work is number ten from an edition of twelve.

$6,000-8,000

PROVENANCE:
Courtesy of Julie Saul Projects, New York.

LITERATURE:
Jeff Chien-Hsing Liao, *Habitat 7*, Nazraeli Press, Portland, 2007, n.p.
Another print of this image resides in the permanent collection of The J. Paul Getty Museum, Los Angeles.

238

JAMES WELLING (B. 1951)

Fountain, 2015

archival pigment print on Museo Silver Rag Paper
signed, titled, dated and numbered 'Aperture Edition 1/1' in pencil (margin)
image: 31⅛ x 21⅛ in. (79 x 53.5 cm.)
sheet: 34⅜ x 23⅛ in. (87.2 x 58.5 cm.)
This work is unique.

$10,000-15,000

PROVENANCE:
Courtesy of Ms. Elaine Goldman, New York.

239

MATTHEW PILLSBURY (B. 1973)

iPhone 5 Launch Day, Apple Store, 5th Ave, September 21st, 2012

archival pigment print
signed, titled, dated and numbered (recto); credited, titled, dated and numbered '1 of 3' on affixed gallery label (frame backing board)
image: 42½ x 53½ in. (108 x 135.9 cm.)
sheet: 50 x 60 in. (126.9 x 152.4 cm.)
This work is number one from an edition of three.

$6,000-8,000

PROVENANCE:
Benrubi Gallery, New York;
Courtesy of Mr. Michael Hoeh, New York.

240

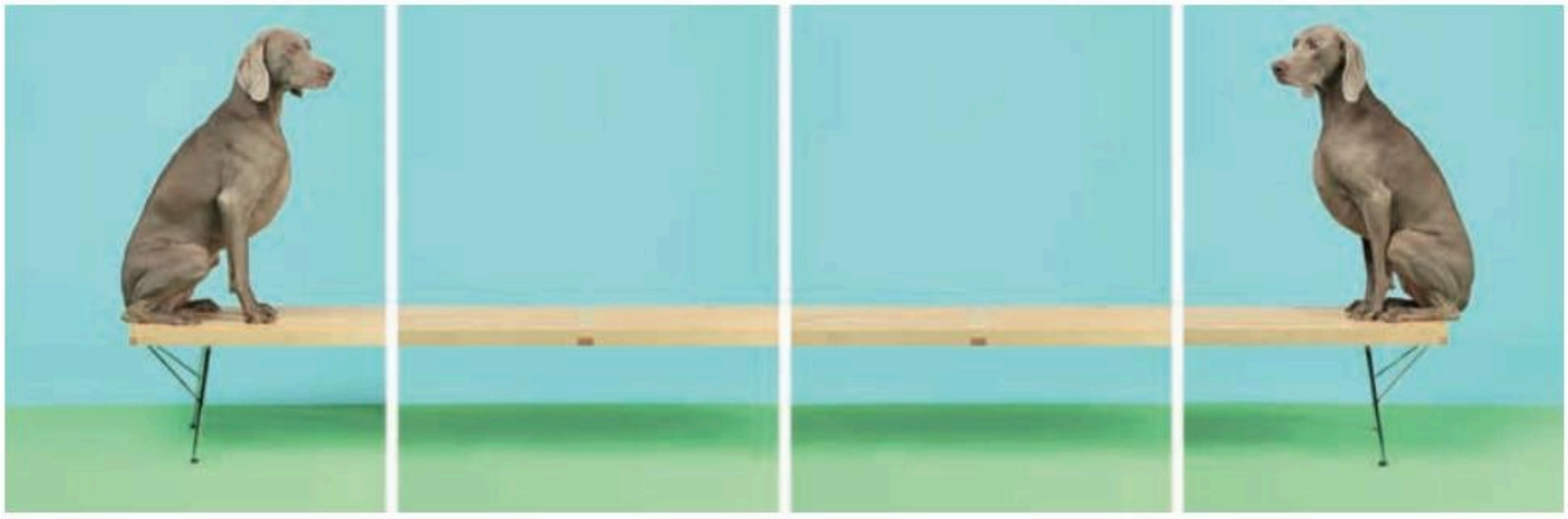
SALLY MANN (B. 1951)

Virginia at 9, 1994

gelatin silver contact print
signed, titled, dated and numbered '8/25' with copyright insignia and edition information in pencil (verso); credited, titled, dated and numbered on affixed gallery label (frame backing board)
image/sheet: 8 x 10 in. (20.4 x 25.5 cm.)
This work is number eight from an edition of twenty-five.

$8,000-12,000

PROVENANCE:
Edwynn Houk Gallery, New York;
Courtesy of Ms. Cathy Kaplan, New York.



241

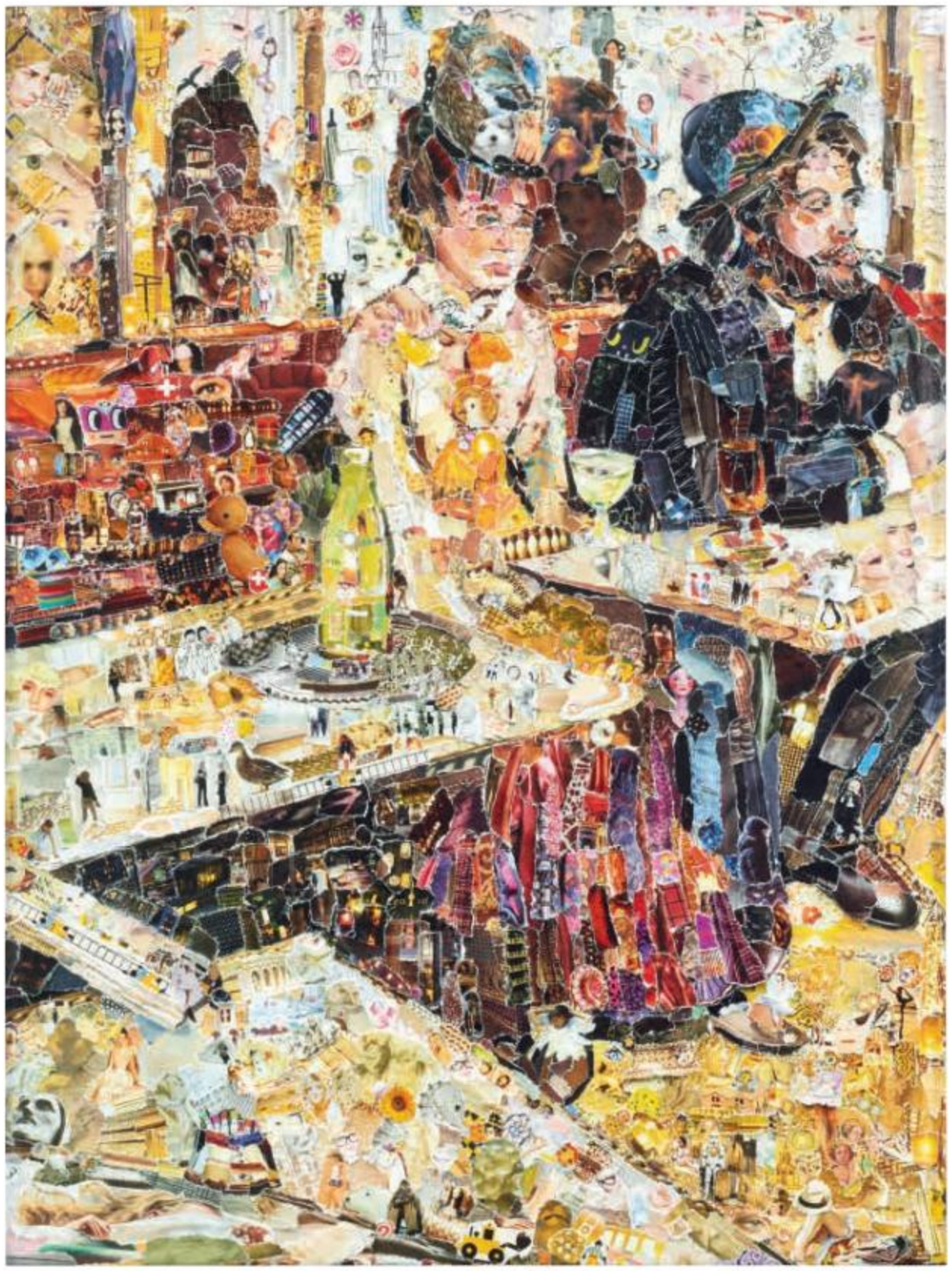
WILLIAM WEGMAN (B. 1943)

On and On, 2015

four archival pigment prints
signed in ink, credited, titled, dated and numbered '1/7' on affixed artist label (frame backing board)
each image/sheet: 30 x 23 in. (76.1 x 58.4 cm.)
This work is number one from an edition of seven.

$12,000-18,000

PROVENANCE:
Courtesy of the artist.



242

VIK MUNIZ (B. 1961)

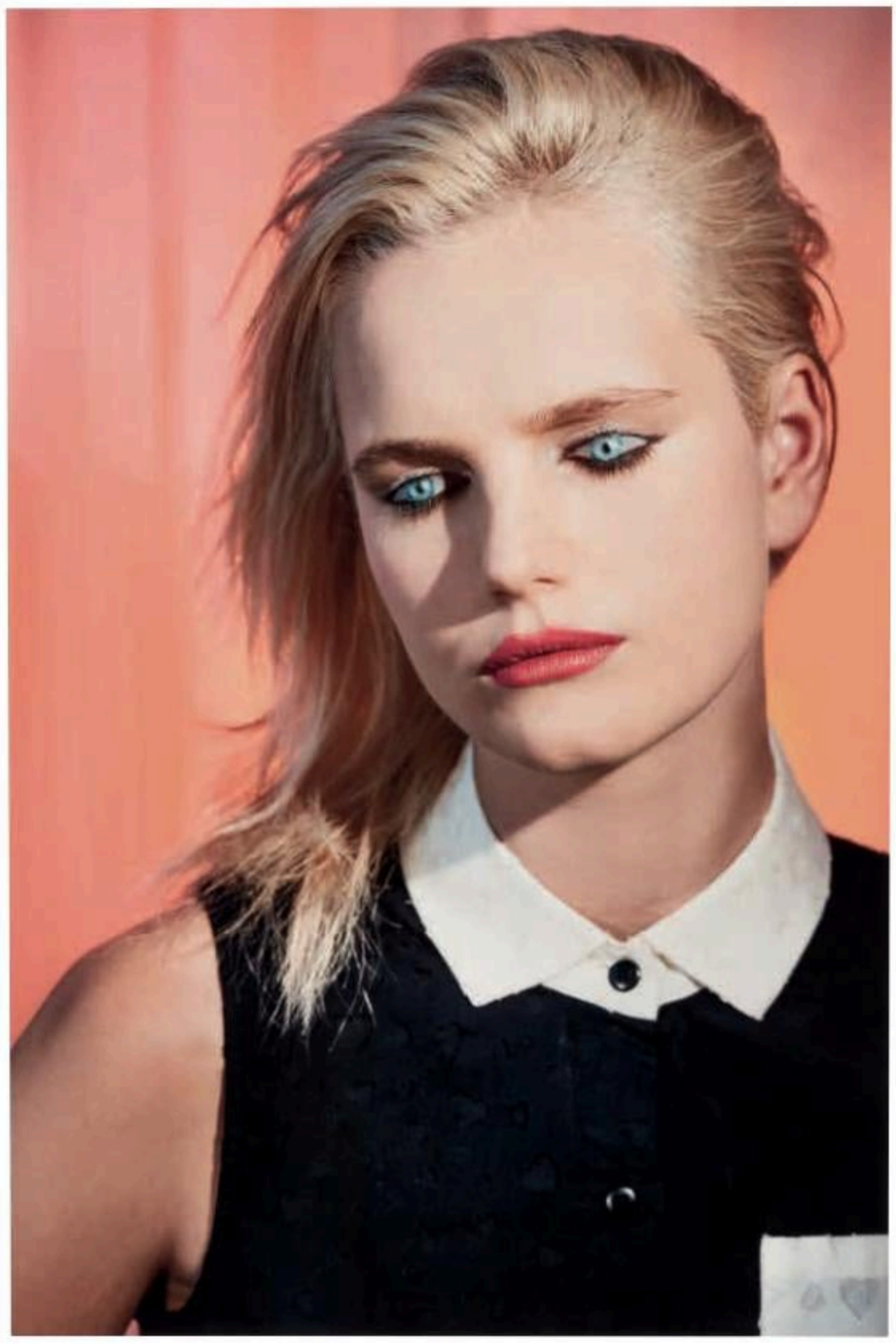
The Absinthe Drinker, after Edgar Degas, from Pictures of Magazines 2, 2011

chromogenic print, flush-mounted on aluminum
signed and dated in ink with typed credit, title, date and number on affixed gallery label (flush mount, verso)
image/sheet/flush mount: 54 x 40 in. (137.2 x 101.6 cm.)
This work is number two from an edition of six.

$25,000-35,000

PROVENANCE:
Sikkema Jenkins & Co., New York;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Vik Muniz, *Vik Muniz: Everything So Far: Catalogue Raisonné 1987-2015*, Capivara Editora, Rio de Janeiro, 2016, p. 775.



243

LAURIE SIMMONS (B. 1949)

How We See/Anmari (Pink/Black Shirt), 2015

archival pigment print, flush-mounted on aluminum
signed in ink, credited, titled, dated and numbered '4/10' on affixed gallery label (flush mount, verso)
image/sheet/flush mount: 28¾ x 20 in. (73 x 50.8 cm.)
This work is number four from an edition of ten plus two artist's proofs.

$12,000-18,000

PROVENANCE:
Courtesy of the artist and Salon 94, New York.

244

ALEX PRAGER (B. 1979)

Envy #1, 2005

chromogenic print
signed, titled, dated and numbered '4/7' in ink on affixed artist label (frame backing board)
image/sheet: 23½ x 35½ in. (59.5 x 90 cm.)
This work is number four from an edition of seven.

$10,000-15,000

PROVENANCE:
M+B Gallery, Los Angeles;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Alex Prager and Mercedes Helnwein, *Book of Disquiet (an immoral drama),* Devil's Porchlight Press, Los Angeles, 2005, pp. 4-5.

245

NAN GOLDIN (B. 1953)

Self-Portrait in Kimono with Brian, NYC, 1983

Cibachrome print
signed, titled, dated and numbered 'A.P. 4' in ink (verso)
image: 15 x 23⅛ in. (38 x 58.5 cm.)
sheet: 20 x 24 in. (51 x 61 cm.)
This work is artist's proof number four aside from an edition of twenty-five.

$12,000-18,000

PROVENANCE:
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
David Armstrong and Hans Werner Holzwarth, *Nan Goldin: I'll Be Your Mirror,* Scalo Verlag Ac, Zürich, 1996, p. 192
Nan Goldin: Couples and Loneliness, Korinsha Press, Japan, 1999, p. 39
Another print of this image resides in the permanent collection of the National Museum of Women in the Arts, Washington, D.C.

246

HANK WILLIS THOMAS (B. 1976)

Basketball and Chain, 2003

Lambda print
signed and dated by the artist in ink on accompanying certificate of authenticity (frame backing board)
image/sheet: 40 x 30 in. (101.6 x 76.2 cm.)
This work is number three from an edition of five plus two artist's proofs.

$15,000-20,000

PROVENANCE:
Jack Shainman Gallery, New York;
Courtesy of a Private Collector, New York.

LITERATURE:
Pitch Blackness, Aperture, 2008, n.p.
Another print of this image is included in the *30 Americans* traveling exhibition, which features artwork by leading African American artists from the Rubell Family Collection, Miami. Since 2011, the exhibition has traveled to over a dozen museums, including the Corcoran Gallery of Art, Washington, D.C.; Chrysler Museum of Art, Norfolk, Virginia; Milwaukee Art Museum, Wisconsin; Frist Center for the Visual Arts, Nashville; Detroit Institute of Arts, Michigan; and the Nelson-Atkins Museum of Art, Kansas City, Missouri.

247

VIK MUNIZ (B. 1961)

Chicago, after Aaron Siskind, from Pictures of Chocolate, 1999

nine Ilfochrome prints
each signed, titled, dated and numbered '14/15' in ink (verso)
each image: 19 x 19 in. (48 x 48 cm.)
each sheet: 24 x 20 in. (61 x 51 cm.)
These works are each number fourteen from an edition of fifteen. (9)

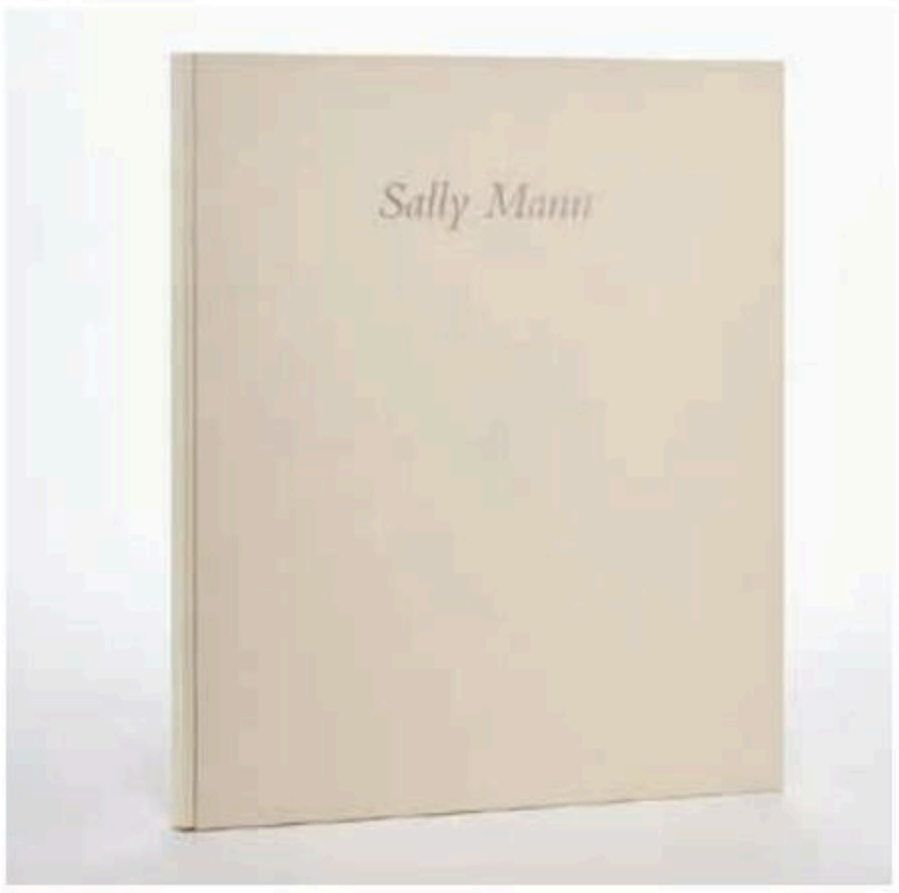
$30,000-50,000

PROVENANCE:
Phillips de Pury & Company New York, April 23, 2004, lot 15; Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Vik Muniz, *Vik Muniz: Obra Completa 1987-2009*, Capivara Editora, Rio de Janeiro, 2009, p. 240.
Vik Muniz, *Vik Muniz: Everything So Far: Catalogue Raisonné 1987-2015*, Capivara Editora, Rio de Janeiro, 2016, p. 278.

Other editions of this suite can be found in the permanent collection of the Israel Museum, Jerusalem, and the Rhode Island School of Design Museum, Providence.

ARTIST PORTFOLIOS and Special Editions



248

SALLY MANN (B. 1951)

Book of Ten Photographs and Poems with accompanying platinum print

Somerville, Massachusetts: Kat Ran Press, 2005. Ten bound platinum prints accompanied by text, with one additional unbound platinum print; each signed in pencil (margin); each bound print image approximately 9⅞ x 7⅞ in. (25 x 20 cm.); each bound sheet approximately 13⅞ x 11⅞ in. (35.2 x 30.2 cm.); unbound print image 10 x 7½ in. (25.3 x 19 cm.); unbound sheet 14 x 12 in. (35.5 x 30.5 cm.); signed, credited and numbered '63' in printed text in inside back cover; number sixty-three from an edition of one hundred, with an additional lettered edition of twenty; contained in wooden box. (11)

$7,000-9,000

PROVENANCE:
Leo & Wolfe Photography, South Dennis, MA;
Courtesy of Mr. Evan Mirapaul, Pittsburgh.

249

VIK MUNIZ (B. 1961)

The White Iris, after Edward Weston, 2012; The Daybooks of Edward Weston: Volume 1, Mexico, 1973

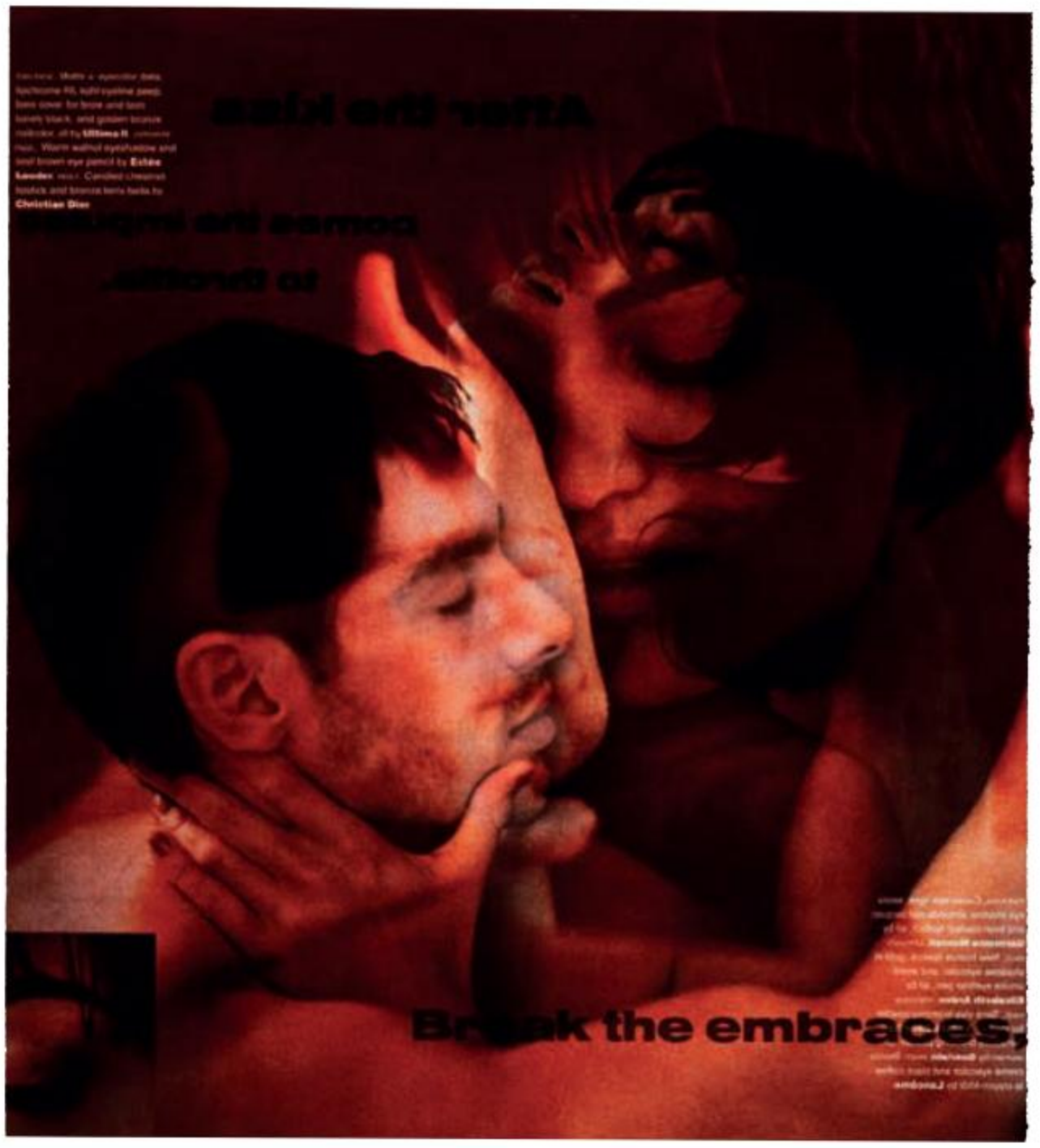
The White Iris, after Edward Weston, 2012
digital gelatin silver print, accompanied by book encased in glass vitrine
signed and dated in ink, credited, titled, dated, and numbered 'AP3/3' on affixed photographer's studio label (frame backing board)
image/sheet: 30 x 24 in. (76.2 x 60.9 cm.)
This work is artist's proof three aside from an edition of five.

The Daybooks of Edward Weston: Volume 1, Mexico, 1973
New York: Aperture, 1973. Trim size approximately 10¼ x 8¾ in. (26 x 22.2 cm.); case size approximately 16⅞ x 24⅝ x 3⅛ (42.8 x 62.5 x 7.9 cm.); numbered 'AP of 5' in colophon
This work is artist's proof number three aside from an edition of five.

$12,000-18,000

PROVENANCE:
Courtesy of Aperture Foundation.

Vik Muniz's *White Iris* was created in conjunction with Aperture's sixtieth anniversary as part of *Aperture Remix*, a project in which a select group of contemporary photographers paid artistic homage to an Aperture publication that inspired their work. Muniz's selection—*The Daybooks of Edward Weston: Volume 1, Mexico*—accompanies his print, presented in a decorative vitrine. In keeping with his practice, Muniz has torn and arranged selected fragments from the book to employ as raw materials in creating a unique appropriation of the original Weston *White Iris* image.



250

ROBERT HEINECKEN (B. 1931)

Recto/Verso

Portland: Nazraeli Press/The Estate of Robert Heinecken, 2006. First-edition casebound book with original signed Cibachrome print. Text by Rod Slemmons. Contained in cloth clamshell with credit and title on cover.
This book is printed in a first edition of 1,000.

PP/Surrealism - H
Cibachrome print, printed 1991
signed and dated in pencil (verso)
image: 10⅞ x 9⅞ in. (27.5 x 25 cm.)
sheet: 14 x 11 in. (35.5 x 28 cm.)
overall: 16 x 12 x 1 in. (40.5 x 30.5 x 2.5 cm.)
This book is from the first edition of 1,000 casebound copies.

$4,000-6,000

PROVENANCE:
Vincent Borrelli Books, Albuquerque, NM;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Lynne Warren, *Robert Heinecken:Photographist*, Museum of Contemporary Art, Chicago, 1999, pp. 53-59, 86 and 87
Jennifer Jae Gutierrez, *Robert Heinecken: Object Matter*, The Museum of Modern Art, New York, 2014, pp. 50-59, 134-139

251

HIROSHI SUGIMOTO (B. 1948)

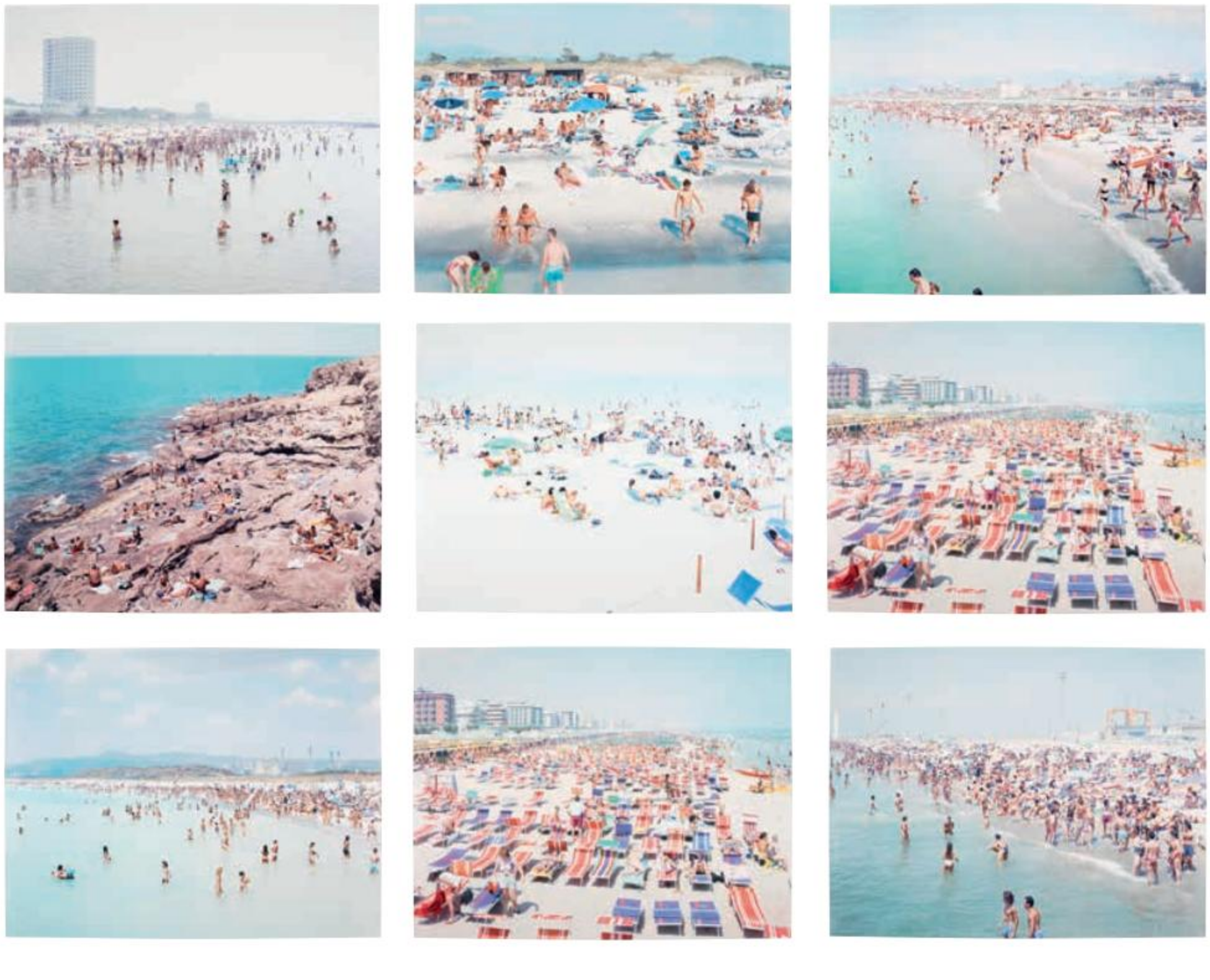
Time Exposed, 1991

Tokyo: Kyoto Shoin Co. Ltd., 1991. Portfolio of fifty-one offset lithographs,
each tipped on card; each blindstamped title, date and number (mount, recto); each image/sheet approximately 9½ x 12½ in. (24.1 x 31.1 cm.), each mount
13 ⅜ x 18 ¼ in. (34 x 46.4 cm); together with title page, plate list and colophon credited, titled and dated; from the edition of 500; contained in aluminum portfolio. (51)

$15,000-25,000

PROVENANCE:
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Martin Parr and Gerry Badger, *The Photobook: A History. Volume I*, London, Phaidon, 2004, p. 308.
Hiroshi Sugimoto and Kerry Brougher, *Hiroshi Sugimoto*, Hatje Cantz Verlag, Ostfildern 2007, p. 108-143.
Hiroshi Sugimoto, *Hiroshi Sugimoto : seascapes*, Paris, Éditions Xavier Barral, 2015.



252

MASSIMO VITALI (B. 1944)

A Portfolio of Landscapes and Figures

Göttingen: Steidl Verlag for Brancolini Grimaldi Gallery, 2006. Portfolio of fifty-two color offset lithographs; each numbered and credited in ink artist's credit stamp (verso); each image approximately 25⅞ x 33⅝ in. (65.7 x 85.4 cm.); each sheet 27½ x 35⅜ in. (70 x 90 cm.); signed and numbered '25/120' in ink on title page; number twenty-five from a limited edition of 120 with twenty artist's proofs; contained in linen clamshell portfolio. (52)

$20,000-30,000

PROVENANCE:
Brancolini Grimaldi Gallery, London;
Courtesy of Mr. Michael Hoeh, New York.

LITERATURE:
Massimo Vitali, *Massimo Vitali: Landscape with Figures*, Steidl Verlag, Göttingen, 2004.
James Lingwood, *Beach & Disco: Massimo Vitali*, Steidl Verlag, Göttingen, 2000.

253

VARIOUS PHOTOGRAPHERS

Magnum Founders, In Celebration of Sixty Years

Somerville, Massachusetts: Kat Ran Press, 2007. Twelve bound platinum prints by Robert Capa, Henri Cartier-Bresson, George Roger and David Seymour, accompanied by text, with one additional unbound platinum print; each bound print embossed with photographer's Estate copyright credit (margin); each bound print image ranging from 6½ x 9¾ in. (16.5 x 24.6 cm.) to 10 x 8 in. (25.2 x 20.2 cm.); each bound sheet approximately 16 x 14 in. (40.5 x 35.5 cm.); signed by various Magnum photographers in pencil on inner back page; credited, numbered '32' in printed text in inside back cover; number twenty-three from an edition of seventy-five numbered copies, with an additional hors commerce edition of seven; contained in linen clamshell.

Robert Capa (1913–1954)
Pablo Picasso, Françoise Gilot and Javier Vilato, France, 1951
platinum print
embossed with photographer's Estate copyright credit stamp (margin)
image: 9⅞ x 7⅜ in. (25 x 18.7 cm.)
sheet: 16 x 14 in. (40.6 x 35.5 cm.) (13)

$10,000-15,000

PROVENANCE:
Courtesy of Verso Limited Editions, Santa Barbara, CA.

254

ALFRED EISENSTAEDT (1898–1995)

Brooklyn Bridge 100th Anniversary LIFE Portfolio

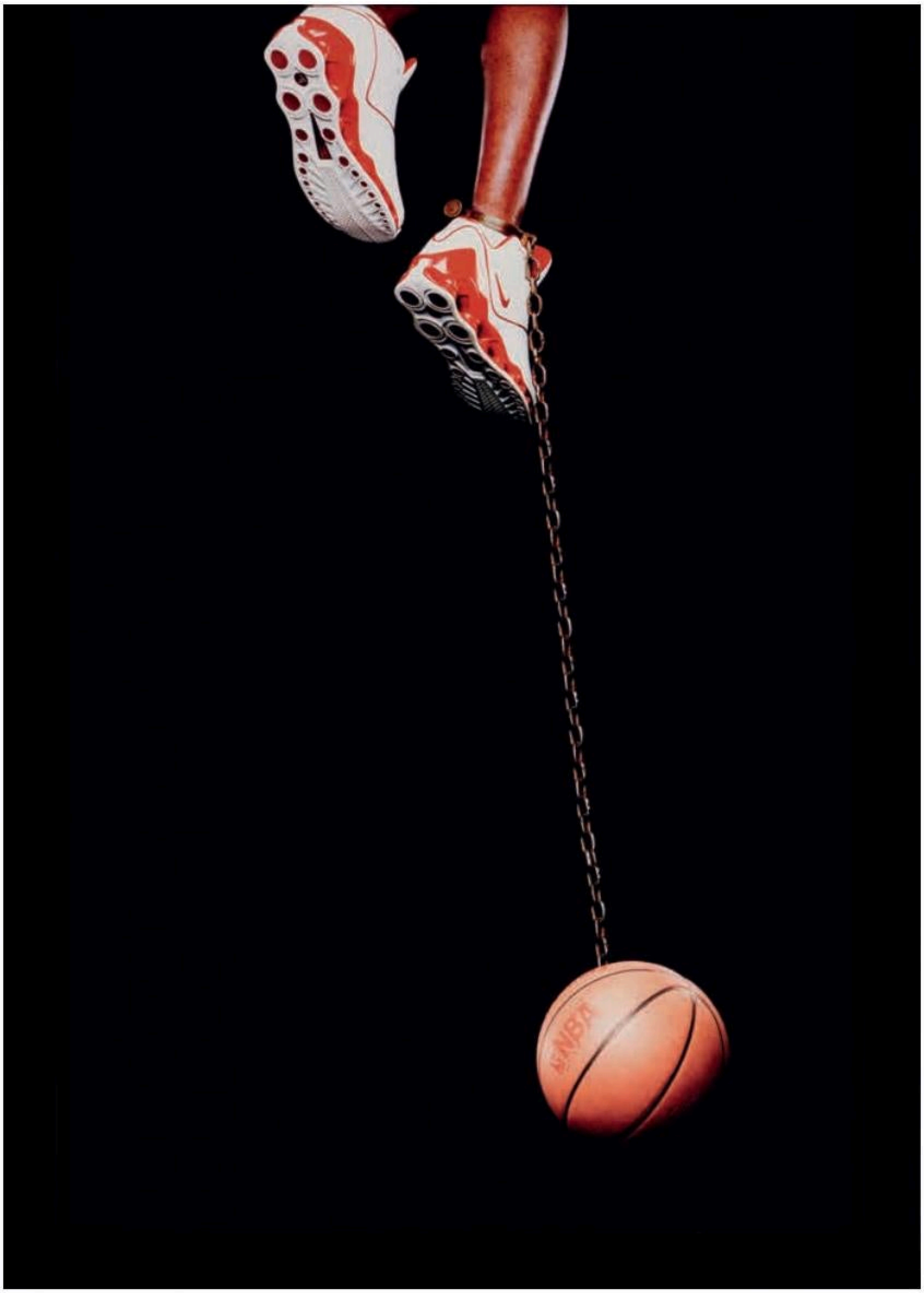
New York: LIFE, Time Inc., 1983. Portfolio of twelve gelatin silver prints, each signed in ink (margin); each image approximately 14⅜ x 9⅞ in. (36.6 x 24.5 cm.); each sheet 20 x 16 in. (50.5 x 40.5 cm.); credited and numbered in printed text in colophon; together with a separate printed foreword; number twenty from a limited edition of one hundred, and twenty artist's proofs. Contained in linen clamshell case with embossed lettering. (12)

$4,000-6,000

PROVENANCE:

Courtesy of Mr. Michael Hoeh, New York.

Another edition of this portfolio resides in the permanent collection of The Brooklyn Museum.



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